THE NEW YORK

DRAMATIC MIRROR

White, N. Y.

ELSIE FERGUSON

APRIL 5, 1911

PRICE TEN CENTS

Lew Fields' Receipt for Musical Comedy

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THE DRAMATIC MIRROR COMPANY

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An Intolerable Theory

ARBITRARY ACTION like that of Mayor FITZGERALD, of Boston, who abruptly interdicted the further representation of the play, The Easiest Way, in that city, after it had been performed twice at the beginning of a regular engagement, will by no means solve the question which many purists and others are discussing in various cities as to the censorship of the theatre. The very conservative Boston *Transcript*, in an editorial upon the matter, closed with this opinion:

> It is decidedly unfortunate, since the play has been produced in other cities and reports of it have come to Boston in sufficient number, that no notification was given to the projectors of the play in the weeks that preceded its production. This savors of unfair treatment to the producers, and when compared with the laxity given to the really salacious plays that have been given here, is certainly illogical. If this is but the beginning of an attempt to shield the young people of this city from seeing improper plays, we are very glad to observe it. But the whole machinery of supervision is yet in a very ragged and imperfect condition. If we are to have censors, the notices of plays, and the manuscripts of plays themselves, ought to be submitted to a regular board of supervisors in sufficient time before the play is due, so that a definite notice of prohibition can be early given to the management of the play and of the theatre in which it is to appear.

The foregoing is a logical presentment of one side of the question—the unfairness to managers and theatres—to say nothing about actors—in arbitrarily, without notice, stopping a play that has run for a year or more in various cities. THE MIRROR does not intend to discuss the character of the play in question, except incidentally. The Easiest Way has inspired varying opinions during its career. Many persons have commended it as a graphic exposition of a certain phase of life, the illustration of which they hold to be legitimate in the theatre and of ethical value, while others have condemned it as demoralizing in tendency to the young mind that may witness it. The Boston incident, however, has a broader application that affects the rights of the public and the relations of the theatre to that public.

No doubt there are in Boston a large number of persons that approve Mayor FITZGERALD'S action without thought as to what it really means. There is, without question, a much larger number of persons in Boston that do not approve of his arbitrary order, and it would be strange if that large body did not resent such a gratuitous paternalism as an accident of mere office-holding.

The theory that mayors of cities may properly interfere with the presentation of drama is removed in but a slight degree from the theory that the police are proper censors of the stage, and both notions are grotesque in their narrow unreason.

As THE MIRROR has often claimed and still holds, there is no call in this country for any censorship of the stage whatever beyond the volition of an enlightened public as to what it wants to see in the theatre and what it will not patronize. The history of drama will prove the soundness of this contention.

There are plenty of laws which relate to the stage in terms concerned with patently demoralizing plays or exhibitions, and such laws may be invoked whenever the circumstances demand their enforcement. But for mayors or the police to set themselves up as guardians of public morality, in the cases of plays which have run for long periods without serious objection, and to arbitrarily and summarily order their closure, is to open the door for an ignorant and presumptuous tyranny which no self-respecting people can tolerate.

At Last!

PLAY PIRACY in this country will soon cease, unless all signs fail. The chief aid of pirates, in fact the one person who for years has done more injury to copyrighted dramatic property than all others combined, at last is in the toils.

ALEXANDER BYERS, the notorious Chicago pirate, who has long supplied dishonest managers throughout the West with plays to which they had no right, was arrested last week by the Federal authorities, and the present prospect is that upon conviction—as to which there should be no doubt whatever—he may spend the rest of his life in prison, for there is enough proof against him to make a long term of incarceration upon cumulative sentences.

Many persons concerned in dramatic property rights no doubt have wondered, in view of the stringency of the new copyright law, how it was that this BYERS could continue his dishonest traffic in plays. BYERS himself had apparently been lulled into security because no action had been taken against him. There are indications that for a time he worked more guardedly than usual, but finally he became bold again, and the result is related in THE MIRROR'S news columns.

The Federal authorities work slowly, but they do their work thoroughly. BYERS probably had no suspicion that the Federal authorities were secretly concerned with him, and his arrest and the confiscation of his incriminating stocks and books was a surprise. There will be other surprises before this matter is ended, for BYERS' books disclose the names of many dishonest managers who are as guilty under the law as he is, and they in due time will be attended to, for it appears that the Federal authorities propose to carry the prosecution to its logical conclusion.

This arrest of BYERS, and the securing of evidence in his den of dishonesty by which others will be brought to book, is due to the initiative of The National Association of Theatrical Producing Managers, who, under direction of their counsel, LIGNON JOHNSON, persisted in this matter until the Federal authorities were constrained to take it up.

When the Government assumes to punish persons who violate its laws, there is no escape for the guilty. BYERS and his business are doomed.

A Professor's Idea

PROFESSOR NORMAN GUTHRIE, lecturing at Cooper Union last week before the People's Institute, expressed the belief that the day will come when theatres will be open for the entire day, "if that be necessary for the production of a play of real merit." The tendency for short, highly-colored and lightly-written plays will be outgrown, he believes, and the public will come to appreciate the works of such masters as HAUPTMANN and others, some of whose plays are of a length beyond the possibility of the theatre under present conditions.

At first thought, this would seem to be a novel suggestion, yet it is not. The Chinese drama, for instance, is modeled on Professor GUTHRIE'S idea, for several days are required to represent a Chinese classic in the theatre.

There would be some advantages in the plan to keep the theatre open all day. One of these would be an obviation of the necessity for dramatizing novels. Thus a novel could be cast and acted in full detail, a "chorus" declaiming the descriptive passages. It is true that some novels worth while in such a scheme would require the services of a large company, if all the characters were impersonated, and much scenery and many changes, if the scenes were all illustrated. But these requirements would leave fewer unemployed actors on the streets and boom the business of the scene-painters.

Of course a majority of persons who now support the theatres are busy in the daytime, and could not attend an all-day theatre; but such an enterprise might appeal to some philanthropist—or to all philanthropists—who could easily recruit audiences from the large number of persons who are habitually idle. The notions of the dramatic *dilettanti* are sometimes very interesting.

THE USHER

EVERYBODY who enters a theatre, consciously or unconsciously, constitutes himself a critic of what is set before him in the course of the evening. His report of the entertainment, whether embalmed in deathless printer's ink or expressed in equally irrevocable speech, contributes more or less to the longevity or the speedy demise of the candidate for favor. Naturally these critical opinions vary so through all degrees of friendliness and of hostility that a play may quite properly wonder where it really stands, until the records at the box office indisputably declare its value on the market. The box office, we all realize, is the shrine of the god of things as they are, and not necessarily of the god of things as they ought to be. Some people think that whatever is is right. They may possibly be correct, but it does not prove that whatever is not is wrong.

♣

Many elements make up this vague entity, popular opinion, which decrees what shall be and what shall not be; each of them judges according to its light, and each is stamped with at least a modicum of truth. Men whose training has led them to consider the drama from an academic point of view are apt to concentrate their attention on the literary and technical qualities of a play. Just so far as they follow their honest inclinations they would be unfitted to judge The Balkan Princess or The Spring Maid—to quote extreme examples—because the chief appeal of those popular pieces resides in an entirly different theatrical tenement. They would appreciate the orderly antithesis of The Havoc, the climactic denouement of The Easiest Way, the almost unparalleled character development of The Scarecrow, the shocking surprise of The City, the effervescent wit of The Importance of Being Earnest, the intricate cross purposes of Diplomacy, the thematic development of As a Man Thinks. Rhetorical qualities—suspense, preparation, contrast, grouping, proportion, and the rest—and technical qualities—the motivation of characters, the v...d sequence of scenes, the interweaving of plots, the subordination of details, and so following—and literary qualities—humor, melody, rhythm, etc.—all these not only may but must count in the final valuation of any play. For a few patrons of the theatre they constitute the chief attractiveness of a drama, because these patrons have learned to look for them. Ordinarily a seeker finds what he is looking for. To meet oneself on the highway is not so foolish a phrase as it may sound.

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When it comes to details of acting, no critic is more exacting than the actor who happens to find himself in the audience for a change. Quick to understand the reason for each movement on the stage, he knows immediately whether the performer has measured it correctly so as to give the desired impression. This spectator can observe out of his own stock of experience the sins of omission and of commission that go forward behind the footlights. Although he may not be quicker to feel, he can more readily put his finger on the spot that offends, whether it be mismanagement of voice, hands, or body. The actor will follow Ethel Barrymore's speech about the days that are done, in Alice Sit-by-the-Fire, with a keen delight quite removed from the pathos inspired by the words, because he is seeing the manner by which she obtains a deep effect. The final act of Becky Sharp is a procession of thrills to the observant spectator, for Mrs. Fiske has devised innumerable gestures and inflections that mark that act in the garret as one of the most exquisite passages of comedy on record. In Macbeth, by one pose nothing short of wonderful, Julia Marlowe expressed wretched despair, hopeless foreboding, and silent self-condemnation that almost terrified one who could read it. Richard Mansfield used to do a bit of business in Beau Brummel that exhibited in a flash the Beau's fastidious sense of the fitness of things. When the old servant handed him his hat wrong side about, Beau Brummel silently returned it and waited calmly for the valet to discover and to rectify the error. This histrionic resourcefulness, examples of which might be multiplied *ad infinitum*, and this accuracy of adjusting the force of the action to the temper of the incident, must make their impression on the least sensitive spectator, but he usually is content with the impression—or discontent, as the case may be—and makes no attempt to ground his indefinite notion on any clear comprehension. The actor, realizing just how the miracle has been worked, can go forth and do likewise. To him it may be of more commercial utility, but one wishes that to the laiety it might be of equal artistic value.

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Some men—and women—are always obliging enough to suit their opinions to the prevailing mode. You hear them at first nights applauding gaily because others about them are applauding, and taking an innocent delight in counting the curtain calls. Sometimes, being guests, they applaud to show their appreciation to their host; and sometimes, having paid for their tickets, they applaud to assure themselves they are getting their money's worth of amusement. First nighters applaud even because it is a first night, and for no other imaginable reason. All of this would not be worth mentioning, did it not affect those who are really struggling to drag a just estimate of the production from their minds. A man, distrusting his own judgment, may color his appraisal with his neighbor's opinion; or, in disgust, he may condemn the play even more emphatically than he intended. All these attendant circumstances have to be added into the grand total, along with inclement weather and loquacious neighbors who like to explain matters as the plot unrolls, not to mention cabmen who bring you late to the theatre and charge extra for it.

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All sorts of personal idiosyncrasies, like flaws in the wind, tilt the sail of popular opinion. For example, there are the idealists and the realists. A critic who insists on realism will want all the doors to be of wood and to swing in solid casements, and he will expect everybody passing the portals to slam them vehemently. He won't see much in Pomander Walk or The Piper to please him, and as for Rebecca of Sunnybrook Farm—well, he will gasp like a fish out of water. He would have reveled in Keeping Up Appearances, and reveled with good cause, it must be admitted. Aside from the excellent acting in each, The Concert and The Blue Bird require considerable versatility of appreciation of a patron who admires them both; they treat the pursuit of happiness rather differently.

Anybody who cared for The Aviator—and there probably were a few—will find The Boss a cumbersome pill to swallow, although they both saw metropolitan daylight at the same theatre. If some consistent policy could be pursued at each theatre, it might result in less misunderstandings on the part of the public. Even the Garrick, which has hitherto made a specialty of giving temporary shelter to failures, has embarked on a new era in admitting an outcast from Boston. At the Herald Square Theatre, Everywoman had surprisingly little difficulty in acquiring its own clientele, which—it may be assumed—differs considerably from that of its predecessor, The Balkan Princess. In ordinary circumstances, however, even such a matter as this influences the destiny of a play.

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Metropolitan critics have to think of all these things, for indulgent readers endow them with omniscience as well as with other desirable attributes. Between being fair to himself and to his subject, the critic frequently finds little room to turn in. One of the best models of a review of this kind appeared in the *Times*, on the morning after the premiere of Everywoman. Although evidently not especially impressed by the modern morality, the writer of that criticism did it full justice with a generosity that did not put either himself or the play in a false light. The report lacked the eccentricity of the *American*, the pungency of the *Press*, and the erudite air of the *Post*, but it was fair, and left the reader to draw his own opinion. Perhaps that, after all, is the safest course, as it removes all possibility of later retribution in the shape of public opinion. Even unofficial critics who do not flourish—or wither—by their pens, might profitably temper their judgment by giving specific causes for their verdicts.

White, N. Y.

CONSTANCE COLLIER AS "THAIS"

LEW FIELDS OF BROADWAY

COOK OF MUSICAL COMEDY

WHILE so many, many people are knocking about in this curious place that we call the world, it never ceases to amaze one that the human pattern never duplicates itself. Even when heredity tries its best to produce two men of the same mental and physical equipment, environment promptly takes a hand in fashioning and shaping the characters so diversely that the men could not by any possibility be exchanged without the instant revelation of the trade. With a sort of capricious jocularity, this same presiding genius—environment—will attempt to remould differing specimens into some standard design, with results that may amuse but never confuse one. Of course, it is all easy enough to explain, and it has been explained so many times that it makes trite reading; but after all, the fact is vastly entertaining, no matter if it does antedate the sphinx and the pyramids. Many other modern topics enjoy a lineage of equal antiquity.

Everyone has his mental image of the theatrical manager, and there is no reason to suppose that it differs materially from the popular idea of the men who originally staged plays for Kalidasa or Sophocles. According to this picturesque conception, he is a kind of dramatic Zeus who sits on his private Olympus, beckoning or nodding from time to time, launching thunderbolts or walking incognito among mortals as his fancy dictates, and controlling destinies after some incrutable plan of his own. As a matter of fact, if the theatrical manager sits on any Olympus, it is one that he has painfully and laboriously erected for himself, and it is one on which he never feels too secure. As soon as he does believe himself immovably established, and sometimes before that, his Olympus rocks under his feet.

So far as Lew Fields sinks himself in his vocation, it might be expected that he would correspond to the typical manager, but even here his individuality lies close to the surface. His office would delight even a New England housekeeper in its orderliness, for one looks in vain for loose ends. Although there is no scarcity of commercial and comfortable furniture, everything seems to have been arranged properly and purposely; when the wheels of business move through the room, someone follows immediately behind the chariot to smooth out its traces and leave the place in readiness for the next.

Mr. Fields fits into this room like the key in a Chinese puzzle. From top to toe he is the epitome of neatness, a trenchant neatness nowhere more striking than in the sharp line of his chin. No man with a double chin could ever hope to distinguish himself by such a clean-cut physical personality. That chin, no doubt, set the pattern for Mr. Fields' business methods.

Unconsciously, perhaps, Mr. Fields realizes his individuality; he derives ethic satisfaction simply from being himself, although in speaking of the matter, he states it in terms of cold cash. Probably the ethics of the question have never troubled his mind. "Of course, a producer has to fall in with the ideas of the time," said Mr. Fields, "but I work to keep some originality in my musical shows. In the main, the public want pretty much the same old thing from year to year, but they want little changes and little surprises hitched on to the old situations and lines. You like to see your old friends dressed up in smart new clothes each season. Well, it's about the same with musical comedy or any other dramatic production."

Now that the secret is out, the budding geniuses can try to put it into practice. Perhaps they can devise a new set of hooks and eyes for the wardrobe of our old friend, the musical comedy.

"Another thing I have found out," said Mr. Fields, "is that although all the lines must be plain, they must not be too simple. The audience love to be in with what goes on, especially when they think they are getting into some sort of a secret, but they don't come to a theatre just to think for an evening. Frequently an actor can get a laugh by his expression, without finishing a line that he has begun. When his gesture will do the whole act, it would be flat and foolish for him to speak the line. Anyone can read the lines; a talking machine could do it. The actor, however, has the extra chance of scoring on his own hook."

This same idea has been stated more academically by persons who arrived at the same conclusion by traveling a very different road, but it was never more plainly formulated in any other mind.

"I like good people back of me," continued the actor. "That is my idea of the show business. If you pick a competent cast, you feel that the fault of a failure can't be charged up to any error on your part. There was a time when one star could get away with the whole show, but we are through with these one-man plays now. A performance is more than likely to fall down unless you keep up the interest all the time. Comedian must follow comedian without any dull spots between."

One has but to examine the cast of The Henpecks to realise that the manager means what he says, and is making it his commercial policy. "The New York public will go to see an unsupported star for a week or two, but to stay in town, he has got to have the goods. That means cast, music, costumes, scenery and all." You have again but to glance at The Henpecks to see how Mr. Fields has lived up to his convictions.

"The Henpecks will stay on at the Broadway until the Summer, and then after a rest of a month or two we shall begin work on the new play for next year,

Bangs

LEW FIELDS

which is already chosen. It is The Never Homes, a musical show of the same sort, except that it has more of a story.

"At least, it has a story now, but I don't know what may happen to it after rehearsals begin. You see, an attraction of this kind can't get by on a story, although we always start with one at the first rehearsal. Then the composer will complain that the numbers are not placed properly, and the changes that suit him will probably interfere with the plot. Then the manager will find fault with the movement of the lyrics because they don't give him a chance to move the show girls around, so the songs have to be overhauled. Various dialogues must be cut because they aren't interesting. And so it goes. When it is all over, the consistency of the narrative is a thing that was.

"Usually, actors don't stick to team work in a musical play; they won't subordinate themselves to the general effect because they don't get laughs for themselves. They all want to be stars. Even the chorus girls try to kick higher than their neighbors in order to get noticed, even when it looks bad to the spectators because it spoils the uniformity.

"The chorus is ambitious. There's a thing I have noticed lately. The members of the chorus now-a-days understand the whole play and they know what they are doing in it. Their facial expression is good, they don't flirt with the audience, and they are trying to amount to something. I suppose there must be plenty of the sort that dine late and know little of the theatre except their own parts, but it is a fact that I haven't seen them recently. The chorus in The Henpecks look like the sort that are trying to make their way. Certainly, whenever I call for a rehearsal of understudies, they are all on hand ready for work."

If this is anything more than an isolated condition, it speaks hopefully for our stage.

"This personal ambition makes it imperative that every show be regulated by one man finally. You can't have two heads or they will clash at the psychological moment." Didn't the Romans discover something of the sort some nineteen centuries ago? "Of course, the producer must have been a manager, and must uphold him. What would be the use of paying a manager, if he isn't backed up by authority? Then the author must be consulted as far as possible, and insulted as little as possible. How the poor man would suffer if the actors did all they wanted to do!

"As it is, the author gets blamed for a lot of lines he never was guilty of. At rehearsal some day, the comedian will say, 'Here, I want to put in this line. It is always good for a scream.' In a weak moment, the manager consents, and then the audience grunts, 'Oh, rot! The same old gag. Give us something new.' You see, the joke needs a new overcoat.

"Another thing you have to look out for is to get the audience into the right mood for every scene. Even before the curtain rises on The Henpecks, the audience is laughing because they hear the roosters crowing. That's the frame of mind they ought to be in. When a manager, however, sees the spectators picking up the programme to see what comes next, then he had better begin treating the scene the way George Washington treated the cherry tree.

"The things that go into a scene ought to have some reason for being there. The public doesn't want clowning; it wants some excuse for all the fun, no matter how foolish it may be. The thread of logic is so slight, however, that every scene is practically complete in itself, and every entrance is, in effect, the actor's first appearance; because the three or four numbers intervening since his exit have made the audience forget just what he is doing.

"I should like to put on a story with a punch, if I can get one." Anybody who feels that a story with a punch is an obscure bit of rhetoric, should hear Mr. Fields use the phrase. Obscurity would vanish. "Sometimes these big ambitions have to be put up in alcohol and preserved on the shelf. They won't always do for the box-office.

"I am trying to give the public what it wants. In the Broadway Theatre, everything must sound big. We must have the biff-bang stuff, for the little love things would drop dead. People never tire of laughter and music, so that is what we hand out, with all the improvements that we can devise."

In many ways, Lew Fields resembles other managers, but after all he is himself. His candor allows his enthusiasm a longer rope than some men use. Possibly because of his friendly air, you feel that you are talking with a man thoroughly at home on Broadway. That is exactly as it should be, for nothing could explain more logically his uniform success in playing and producing musical comedies.

CHAUNCEY L. PARSONS.

REVIEWS OF BOOKS

SEYMOUR HICKS: Twenty-four Years of an Actor's Life, by Himself. John Lane Company, New York, 1911. Price $1.25.

People undertake autobiographies for various and sundry reasons which do credit to themselves or not, according to their temperaments. Seymour Hicks has placed himself on display for all reading posterity, apparently through the sheer pleasure that it affords him to talk about men and events. Of course, he is primarily interested in himself, as what writer of an autobiography should not be? Beyond himself, however, he finds plenty to say about other people whom he has known intimately and informally. Usually Mr. Hicks speaks in jocose vein, and the reader feels that it would take rather unusual circumstances to abash his somewhat obstreperous humor. American readers will be particularly amused by his sprightly chapter about the "U. S. A.," for he appears to have met most of the comedians indigenous to this side of the Atlantic. At times, however, Mr. Hicks pauses in his gyrations to pay delicate and serious tribute to people that he has loved and admired. Although his book shies at the guide posts that lead to literature, it is highly illuminative as a human document, always cheerful as a diversion and delightful as a record of the trivial items that lend zest to a mere list of dates.

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INGERSOLL, A Biographical Appreciation, by Herman E. Kittredge. Published by the Dresden Publishing Company, New York, 1911.

In a voluminous book, Herman E. Kittredge has set down a full account of one of the most notable figures in the latter half of the nineteenth century. After recording the events of Robert Ingersoll's life with details and accuracy, the author elaborately discusses the doctrines held by the radical thinker.

Mr. Kittredge maintains that Ingersoll was not merely an iconoclast, because any man who strikes off the shackles of ignorance and leads the world into liberty, is a builder as well as a breaker. In denying the existence of any conscious God, Ingersoll did not attempt to destroy morality; on the contrary, he taught that personal decency and the integrity of the home are the only possible principles on which to erect any permanent human institution. He denied freedom of the will, admitted the possibility of immortality of the soul, and advocated education.

Whatever one may think of Ingersoll's philosophy, it must be admitted that as he put it into practice, it made a code by which was led a life of remarkable nobility. That, after all, is the best standard by which to measure anything of the sort.

Mr. Kittredge writes in a flowing style, working over his ideas until nobody can mistake them. In a work of this kind, he errs on the right side.

SOME ITALIAN DRAMA.

Silvio Picchianti, a former Chicago and New York Italian newspaperman, gave an evening of three original short sketches at Arlington Hall in St. Mark Place, March 28, under the auspices of the Italian Dramatic Society.

Fides and Un Biglietto da Visita were presented in Italian. Fides (faith) is the story of the conversion of an atheistic artist back to Christianity through the compelling faith of his model. Un Biglietto da Visita is a comedy of mistaken identity. Blood Will Tell, on which J. M. Handley collaborated with Signor Picchianti, is a tragedy in which hereditary traits are shown to crop out in spite of environment. The last sketch was of particular interest because of the presence in the cast of Arthur Goodsall and Elomina Oldcastle. Both actors did excellently, though the sketch which Miss Oldcastle was considering for vaudeville, will hardly pass the test of American vaudeville. It is unsuitable for a woman of Miss Oldcastle's ability, for it is essentially a one-part drama, the leading role being for a man.

THE MATINEE GIRL

ELSIE JANIS is a Jill of all trades. If there is a handier maiden in the United States than Elsie Janis I have never encountered her. She acts dances, imitates, swims, golfs, writes the words and music of songs—one of her songs is the coquettish one she sings with Joe Cawthorne in the last act of The Slim Princess and a publisher has signed a contract to put three on the market—runs her own motor car, can cook a dinner and has written a play.

Last week she enjoyed the sensation, when her A Star for a Night was produced at a benefit, of being an Author for an Afternoon.

If put to it Miss Janis could earn a living writing jingles for valentines. Here is a specimen of that branch on the tree of her accomplishments which will appear in a book of prose and verse which will be published in the Autumn under the title "Elsie Janis—Her Note Book:"

THE TRUANT HEART.

Oh, maiden with the eyes of blue,
And lashes thickly veiling;
With lips like cherries newly ripe,
And smiles that are unfailing;
Quiet thou this heart of mine,
Lest it should go and leave me,
And find a youth without a heart—
Now surely that would grieve you!

Alas! 'tis gone—I felt it go,
To no one else but you.
Please treat it well, this heart of mine,
For it is young and true.
Just hang it with your string of hearts,
And take it where you roam,
As this is quite the very first time
It's been away from home.

I would that it were older
And knew more of the world:
Were capable of knowing
When it was backward hurled.
But it is young and wayward,
And likes to persevere.
So, when you can, just notice it
And treat it kindly, dear.

"Tagged yellow" was Frances Starr's comment on The Easiest Way's exile from Boston.

Kitty Cheatham, whose recitals are Easter and Christmas institutions in New York, is preparing for the Easter Monday recital at the Lyceum Theatre in her usual cheerfully painstaking fashion. She spent an hour in a darkened, silent room last week deciding what would be the attitude of a snowdrop to the sun, and in her artistic Fifth Avenue atelier I came upon a Kitty Cheatham penciled revision of Oscar Wilde's tender tale for children. "The Selfish Giant."

The English genius had concluded the exquisite fable with these words: "And when the children ran in that afternoon they found the Giant lying dead under the tree, all covered with white blossoms."

"I couldn't leave the idea of the helplessness or ugliness of death in a child's mind." So Miss Cheatham defended her emendations. "I want them to think of death only as a transition."

The revised paragraph, finished with the Cheatham up and down pencil strokes, is:

"And when the children ran in that afternoon they could not see the Giant. The Giant had gone. And the tree was all covered with white blossoms."

The long looked for missing link has been found on our doorstep—at our very heels. He is the street masher. A chorus girl collected an especially good specimen of the type and haled him into a Philadelphia court. The judge, who was an evolution of that famous type, the Philadelphia lawyer, reprimanded the amorous peripatetic after remarking: "The fact that this young lady is living at the Cushman Club is a sufficient guarantee of her character."

George Tyler, departing for his annual jaunt about Europe, and bidding *bon voyage* to Mabel Taliaferro, who sailed on the same day, became reminiscent:

"Do you know that I have known you for thirteen years?" he asked.

"Since I was nine," she answered. "Do you know that people used to account for 'the success of the Taliaferro girls' on the ground that you were my Uncle George, my mother's brother?"

"M—m" mused the New Theatre's lessee. "The only resemblance is in our stoutness, but I think my figure is better than your mother's."

White.

ELSIE JANIS

IN HER DRESSING-ROOM AT HOME

A New Jersey town that we had never heard of before has sprung from its obscurity with an unusual claim to fame. Like the San Francisco editor who boasts that he declined Kipling's "Soldiers Three," the Jersey village boasts that it once refused to engage Riccardo Martin as a church soloist "because he couldn't sing well enough."

A play by any other name will be as doomed.

W. F. Connor has decided to go with Bernhardt's company to California. His decision was reached after this brief conversation with Toxin Worm:

Mr Connor: "I think I'll cut out the California trip."

Mr. Worm: "Better go, Will."

Mr. Connor: "Why, Toxin?"

Mr. Worm: "The climate of California is so voluptuous."

Vivian Blackburn has invented the Fountain of Youth beauty mask. She generously gives the recipe to all inquirers:

One handful of Fuller's earth.
One teaspoonful of witch hazel.
Four drops of tincture of benzoin.

Mix them and smear the paste thickly on the face. Keep it on for twenty minutes. When it dries and cracks you'll look like Slivers and Marcelle. But persevere. Remove it with cold cream and you'll look like the first June rose.

Mr. and Mrs. W. G. Smythe (Sydney Armstrong) have thus early made their vacation plans.

"We are going to 'Sconset," said the manager of the Belasco. "It is the first time since we were married that we have gone the second time to the same place. We preferred new scenes, but that was before we knew 'Sconset. It's the ideal place for a rest. If somebody's giving a tea or reception you can go from the beach in your bathing suit or your bathrobe."

Cathrine Countiss hasn't a farm, an automobile, an antique jewel, or a dog. But she has a hobby and it is the little ones whom she classifies as "Nobody's Children." She pays a visit to the foundling asylums and hospitals of the cities on her tours, and in Grand Rapids, Mich., which is her town by right of conquest, the D. A. Blodgett Home for Children is an institution that enjoys the shelter of her wing in each of her recurrent Summer engagements. All the flowers sent to her on her opening night in this stock season in Michigan city she sent at once to the Home for Children. From the superintendent of the Home came this note:

DEAR CATHRINE COUNTISS:

I cannot express to you the great pleasure your flowers gave the children. When they saw the messengers carrying them in, Jamie, the little lame boy for whom you bought a crutch, said: "I bet them's from Miss Counts'." Three cheers for Miss Counts'!" When they had given the cheers, the little girls joining, the blind little girl whom you named Forget-Me-Not groped her way to my knee and whispered in her shy way: "Ain't Miss Counts' a nice mother?" I find children associate flowers with mother and ice cream. They are the three in one.

"Miss Counts" proposes to complete the trinity by a surprise "ice cream treat" on the first warm Sunday, when the vivacious childless "mother" will herself serve the ice cream.

Heard at the opera Ariane and Blue Beard:

Why do they call him Blue Beard? His hair and whiskers are green.

This isn't an opera. It's a musical monologue.

Yes, but the perfect figure is no wider at the hips than the shoulders.

The Syndicate will never book this "show." It has too many open doors.

There's Riccardo Martin. Lovely voice, but he's fat. Why are great tenors always fat? Because both are diseases.

Nettie Black, who plays the stout mondaine in The Lottery Man has come into the belief that our views and habits are more or less unconsciously influenced by the parts we play on the stage, and that life off the stage is in a degree shaped by the parts played on it. Since she began playing Mrs. Peyton she has become obsessed with the value of Turkish baths, massage and rolling—low rolling, not high—standing and walking after meals. She has been clutching every new fad for improving the redundant figure as a drowning man snatches at a straw. That being Miss Black's own interment service nobody interfered until she began to lead others into physical culture bypaths. Lucklessly her choice for a banting partner fell upon Carolyn Lee, who plays meager Lizzie, on whom in the play Mrs. Peyton tries all her reduction schemes.

Miss Lee willingly entered upon a course of electric baths, at Des Moines at Miss Black's instigation. Both women were growing beautifully less until the stage manager interfered.

"Bathe as much as you like, Miss Black," he said urbanely, "Bathe ad infinitum but Miss Lee must sell or throw away her electric bath tickets. You can scarcely see her now. She is almost at the vanishing point. She has become a mere blur."

Walter Hale says he generated the poison of deadly fear while playing Benjamin De Lota in As a Man Thinks. The reason was embodied in his clever actress-author wife, who sat in front eyeing him with a view to a personal critique in the form of a caudle lecture. Mr. Hale admits there "isn't a professional roaster in the United States" whom he does not regard with a sentiment that is indifference compared with his dread of his wife's scimitar-like judgment.

"She sat in front one night and came back and told Vin Serrano, Ernest Lawford and me that we played like soubrettes," said the villain of the new Thomas play. "We took it so to heart that we all went out and got full."

THE MATINEE GIRL.

PLAYS OF THE WEEK

LYCEUM—MRS. BUMPSTEAD-LEIGH.

Comedy in three acts, by Harry James Smith. Produced on April 3, by Harrison Grey Fiske.

Justin Rawson ..... Charles Harbury
Miss Rawson ..... Kate Lester
Geoffrey Rawson ..... Malcolm Duncan
Anthony Rawson ..... Douglas J. Wood
Stephen Leavitt ..... Paul Scardon
Mrs. Leavitt ..... Veda McEvers
Peter Swallow ..... Henry E. Dixey
Kitson ..... Cyril Young
Mrs. de Salle ..... Florine Arnold
Mrs. Bumpstead-Leigh ..... Mrs. Fiske
Violet de Salle ..... Kathlene MacDonell
Nina ..... Helena van Brugh

The appearance of a new dramatist above the horizon always occasions the passing of congratulatory sentiments, not only to the author, but to the public as well. This time Williams College has contributed to the enjoyment of life a young alumnus, Harry James Smith, hitherto known only by his short stories and by literature of a kindred type. The spontaneous laughter of his first night audience indicates the probability that he will become better known as a dramatist.

Mr. Smith chose for his initial comedy the complications rising from the struggles of a social climber to land herself and her family in the altitude peopled by hyphenated names—not a new theme, but at least a theme permitting innumerable variations, according to the spirit of the writer. Mrs. Bumpstead-Leigh, originally Della Sales, the daughter of old Jim Sales, of Missionary Loop, Indiana, achieved for herself an English rectory, after a strenuous season or two in the society of Washington, D. C. The family name had meanwhile turned into de Salle, old Jim had previously died, and his widow and younger daughter subsequently anglicized themselves as far as nature allowed. To arrange the engagement of this daughter, Violet, to Anthony Rawson, a promising American, Mrs. Bumpstead-Leigh brought the women over to the Long Island home of the Rawsons, where Violet promptly forgot Anthony in contemplating his brother Geoffrey. Hearing the real antecedents of the de Salle family from Peter Swallow, an enterprising tombstone dealer who had formerly lived in Missionary Loop and had courted Della Sales, Anthony contrived a meeting between Mr. Swallow and Mrs. Bumpstead-Leigh in order to prove the charge. Completely out-manoeuvred by the resourceful lady, Mr. Swallow retired from the ground, baffled, but not convinced. At this point Violet frustrated all her sister's machinations by declaring the truth. Anthony broke the engagement, and the Rawsons repudiated their English guests. Geoffrey assumed his brother's responsibilities to Violet most opportunely, and Mrs. Bumpstead-Leigh, coming across some damaging items concerning Anthony's private career, held him up for a recognition of the de Salles by the Rawsons.

Cleverly as Mr. Smith has embroidered his work, Mrs. Bumpstead-Leigh shows the novice's hand at many points. The chief defect lies in the episodic structure of the first part of the comedy particularly: the play opens with two or three separate scenes, and at times in the later acts the narrative hangs rather loosely. On the other hand, it runs lightly at every point, so far as the lines are concerned. The author's apprenticeship tells particularly in the rippling dialogue, which never degenerates into the mediocre, although it sometimes runs to excessive lengths at the expense of the action. His humor frequently plays over the surface with a crackle and snap that afford a frothy sort of enjoyment, but sometimes he gets down into the more difficult level, where the fun resides in the juxtaposition of incongruous ideas rather than in the mere verbal trappings. That gift is not bestowed too frequently upon writers, but it is the only permanent sort of wit. Furthermore, Mr. Smith has achieved a comedy without the slightest blemish of vulgarity, proving again the assertion, sometimes scoffed at, that humor does not have to be tarnished to be genuine. The only lines that even glance that way, in the speeches of Peter Swallow, have been written with too much delicacy of taste to suggest disagreeable things. Midst all his fire of comedy, the author did not neglect his characters, most of whom are much more than ordinary lay figures.

It must be confessed that Mr. Smith has been undeniably fortunate in having Mrs. Fiske produce his first comedy, for the same service that she rendered to another young dramatist has been of inestimable value to him. With a keen sense for what the situation demands, Mrs. Fiske played every scene for all it was worth. One of her most obvious services, and for that reason one of the most effective, was her distinction between the public Mrs. Bumpstead-Leigh, with her extremely alien drawl, and the private Della Sales Bumpstead-Leigh, with her broad Indiana dialect.

The supporting cast lives up to the reputation of the Manhattan company. Beyond a doubt, Florine Arnold in her ludicrous make-up and in her delightful burlesque claimed a large share of the applause, for her personification of pseudo-gentility was quite irresistible. Henry E. Dixey played the Indiana monumentalist with an assurance that needs only complete familiarity with his lines to make it an entirely satisfying embodiment of Peter Swallow. The two romantic roles were convincingly handled by Malcolm Duncan and Kathlene MacDonell, both of whom displayed more than ordinary aptitude for light-hearted sentiment. Charles Harbury and Kate Lester, already known for steady work of high grade, did not depart from their former level, although they might have burlesqued their final scene with better effect. With a distinctive personality Douglas J. Wood played the villain's role competently, although he also might have touched the climactic scene with a lighter hand. The remaining four roles, assumed by Veda McEvers, Helena van Brugh, Cyril Young, and Paul Scardon, all deserve commendation, especially the first two, for the real spirit of the impersonations.

After the pruning knife has been judiciously utilized on the opening scene and the actors have acquired more rapidity in the second act, Mrs. Bumpstead-Leigh will be a seaworthy craft, ready for an extended cruise.

DALY'S—AN OLD NEW YORKER.

Play in four acts, by Harrison Rhodes and Thomas Wise. Produced April 3 by William A. Brady.

Samuel Beekman ..... Thomas A. Wise
Richard Corliss ..... William Rosell
Horatio Trimble ..... George Gaston
Josiah Leggett ..... Frank Currier
Jonathan Gormley ..... Ethelbert Hales
Jameson Gormley ..... Franklin Jones
Robert Rhinelander Bagley ..... Willard Perry
Gibson ..... Lindsay J. Hall
Stanley ..... George C. Somnes
Morgan ..... John B. Maher
Anne Schuyler ..... Blanche Yurka
Elizabeth Beekman ..... Gertrude Whitty
Cornelia Mason ..... Esther Banks
Caroline Mason ..... Lettie Ford
Sally Livingston ..... Lola May
Marion Haldeman ..... Mary Hopkins
Mamie Kerwin ..... Frances McLeod

The scenes of Mr. Wise's new play are laid in the lower part of Manhattan, in a quarter that was fashionable fifty years ago, but has long ago been deserted by all save a few old timers; one of these, Samuel Beekman, has clung to his boyhood's home and still conducts his shipping business downtown with the old-fashioned honesty and fair dealing of his father's day. He is the surviving member of the firm of Beekman and Corliss, and has brought up as his own son the latter's boy. At the opening of the play the young man has become a full partner of the firm and has started to infuse new life and modern ideas into its business. A combination of certain shipping interests has been proposed by Jonathan Gormley, a modern, up-to-date financier, who promises great profits to those who enter the scheme. The new partner wishes to have the firm enter the combination, but the other partner will not agree. He arranges, however, to have the firm dissolved, and buys out his young partner's share for a very large sum, although by so doing he almost beggars himself. This act of self-sacrifice provides the young man with ample funds, and he forthwith embarks on a career of speculation. Things go against him, and he becomes desperate as he realizes that he will figure as another dupe and victim of Gormley's wiles. He needs money.

Again his former partner intervenes, and is about to sell his old home as the only way to raise this money, when this final sacrifice is averted by two very rich and eccentric maiden sisters, who suddenly develop an interest in the business troubles of the young speculator and furnish a huge amount of cash for his relief. Thereupon the firm of Beekman and Corliss is reformed and starts out to fight Gormley to a finish.

So entertainingly is this story developed that one forgets how sketchy it is. This is due to the exceedingly fine work of the individual players. The role of Samuel Beekman proves to be one of Mr. Wise's most delightful characterizations.

Morrison, Chicago.

RALPH HERZ

William Rosell as Richard Corliss was spontaneous and natural and suggested very well the cruelty and impulsiveness of the character. Esther Banks as Cornelia Mason, and Lettie Ford as Caroline Mason, were two very amusing maiden sisters. Equally successful were George Gaston as Horatio Trimble, and Frank Currier as Josiah Leggett. A very strongly presented role was that of Jonathan Gormley, by Ethelbert Hales. John B. Maher as Morgan, the butler, was noticeable for his make-up and gait. Jameson Gormley was well given by Franklin Jones. Blanche Yurka as Annie Schuyler, and Lola May as Sally Livingston were sprightly and charming. Gertrude Whitty as Elizabeth Beekman showed much sustained power without exaggeration. Frances McLeod as Mamie Kerwin was so good that it was a pity her part was not much longer. The remaining parts were adequately filled. Mr. Wise made a speech after act three.

GLOBE—LITTLE MISS FIX-IT.

Three-act play with songs, by William J. Hurlburt and Harry B. Smith. Produced April 3, by Werba and Luescher.

Delia Wendell ..... Nora Bayes
Henry Burbank ..... William Danforth
Buddie Arnold ..... Jack Norworth
Marjorie Arnold ..... Grace Field
Percy Paget ..... Lionel Walsh
Bella Ketcham ..... Eleanor Stuart
Harold Watson ..... James C. Lane
Ethel Morgan ..... Oza Waldrop
Mary Ann ..... Annie Buckley
Edward Doolittle ..... Harry Lillford
Jimmie ..... Emestine Emler
Mazie ..... Edith Norman
Cora Lee ..... Bessie Gibson
Jane Wheatley ..... Hazel Cox
May Roberts ..... Helen Hilton
Kate Winthrop ..... Estelle Perry
Rose Lawton ..... Alys Belgn
Florence Gordon ..... Mona Tricolo
Agnes Marston ..... Vivian Rushmore
Fred ..... Harry Wagner
Jack ..... David Stampley
Tom ..... Robert T. Reach
Ned ..... Joseph Baumeister
"Billie" ..... W. J. Curtis

Little Miss Fix-It is a very light entertainment of the consistency of musical comedy without the long list of trashy songs. There are eight songs, most of them clever, which get over the lights without the aid of a prancing chorus. The story concerns the ability of Mrs. Della Wendell to patch up the quarrels of sweethearts and mend domestic difficulties, except her own family troubles. During the process, however, of making "two hearts beat as one" she seems for a while to make matters worse, but in the end she brings Ethel Morgan and Harold Watson to an understanding, reconciles Buddie and Marjorie Arnold and unites Percy Paget and Bella Ketcham. As a reward, it would seem, for her interest in the love affairs of others, her Billie returns to her just before the final curtain falls.

Of the cast it may be said that they are superior to their play. Miss Bayes is worthy to be a star. A true instinct for comedy, a pleasing voice and much self-assurance make her a clever entertainer. Of Jack Norworth the most that can be said is that he is Nora Bayes' husband. Oza Waldrop has a very good role which she handles to the best advantage. Lionel Walsh as the stage Englishman is extremely funny. Eleanor Stuart is good and William Danforth, though he has little to do, does it well. Annie Buckley as the Irish maid is capital. It is a question whether Miss Buckley or Miss Waldrop is the more entitled to second praise after Miss Bayes. At any rate, they both give charming performances. Emestine Emler and Edith Norman make two really convincing children, and Bessie Gibson, also, should have special mention for work which ranks well toward the top of the list.

Little Miss Fix-It will not make much history, but then perhaps no claims of classic value are made for it. It purports to be an entertainment—and it is such in a mild way.

(*Continued on page 10.*)

RUSSIAN DANCER'S FAREWELL.

Anna Pavlowa, the Russian dancer who has made a big success on this side this season, gave her farewell performance of the season at the Metropolitan Opera House Monday afternoon. She was assisted by Madame Rabinosf, soprano, whose sweet voice was heard in two solos: the corps de ballet, chorus and orchestra of the Metropolitan Opera House, and by Mlle. Pavlowa's company of dancers, consisting of Alina Schmolz, Stanislava Kuhn, Stephania Plaskowietzkaia, Hilda Bewickowa, Sergei Morosoff, Alexis Trojanowski, Veronine West, and Kyprian Barboe. The audience was very enthusiastic, complimenting the wonderful dancer with many curtain calls. In their Spanish dance Mlle. Pavlowa and M. Morosoff were compelled to repeat the entire number.

PEACE ON EARTH.

E. Lawshe's comedy drama, Peace on Earth, which was produced in Los Angeles last week by the Belasco Stock Company under the personal direction of the author, with McKee Rankin in the star role, has scored a success and was held over for a second week. Florence Reed, who was specially engaged to begin a four weeks' engagement with the Belasco Company, will not open until later. The play is a story of Kentucky Mountain life and McKee Rankin is reported to have made a hit in the leading part. After its engagement in Los Angeles, Peace on Earth, with Mr. Rankin as the star, will tour.

UNIQUE PHOTOGRAPHS OF COLLIER.

Josie Sadler recently called on William Collier at William Collier's Comedy Theatre, where he is now starring under the management of Lew Fields, and presented him with two old photographs which she had recently found among her belongings and which she thought might be of special interest to the comedian. Miss Sadler was a member of the company which appeared with Mr. Collier years ago in Hoss and Hoss, and she had always preserved these pictures. As they were missing from his own collection, Mr. Collier was especially delighted with the gift. He has lent them to THE MIRROR for reproduction, and they are seen on this page.

The individual picture of Mr. Collier shows him as he appeared in The City Directory. In this piece, which was presented by Russell's Comedians, Mr. Collier did a burlesque of Augustin Daly, as shown in the photograph. Only three months previously, he had left Augustin Daly's company at Daly's Theatre, where he had played several small parts, as the famous manager said he was too old for boys' parts and not old enough to play men. In The City Directory he was originally cast for the role of the Elevator Boy, but after he added the burlesque of Mr. Daly his performance became the main feature of the entertainment.

The other photograph shows Charles Reed and William Collier, who became famous as Reed and Collier with their production of Hoss and Hoss—Lawyer Hoss and Judge Hoss. This was a musical farce and the first piece that Collier himself ever wrote. In addition to Mr. Reed and Mr. Collier, the company included Flo and May Irwin, Josie Sadler, Amelia Glover, Alf Hampton, Ignacio Martinetti, William Macs, Charles Seaman, Marguerite Fish, James E. Sullivan, Arthur Moulton and other favorites.

CONTRACTS FOR SUNDAY WORK INVALID.

Justice Bischoff in the Supreme Court last Thursday decided that all contracts made for Sunday theatrical performances in New York are illegal.

Ludwig Wullner sued Oscar Hammerstein for a breach of contract. The action was dismissed for the reason that the contract under dispute called for Sunday performances. In his decision Justice Bischoff said that the contract on which Wullner sought to recover was in direct violation of the existing Sunday laws. This is the provision upon which the decision was based:

"All labor on Sunday is prohibited except the works of necessity and charity; in works of necessity or charity is included whatever is needed during the day for the good order, health or comfort of the community."

Mr. Hammerstein in his answer to the complaint pleaded that the contract was void for the reason that it called for labor on Sunday. It frequently happens that contracts call for appearances on Sunday concert bills and under the ruling all such agreements are void. The decision will affect many contracts should either party to any of them seek release.

PAUL GILMORE'S PROPOSED INNOVATION.

Paul Gilmore announces a departure in theatrical business and is making arrangements to transport his company in automobiles instead of railway trains. Three-cent fares in some of the States is responsible for the innovation.

Mr. Gilmore has commissioned a well-known firm to build him a "fleet" of automobiles in which he intends not only to carry his company, but also, in a specially constructed car his baggage and entire scenic productions.

This "fleet" will comprise in all, four cars, three of them high power touring cars, provided with every convenience for comfort, and fitted with every safeguard against adverse climatic conditions, that the skill and ingenuity of the builder can devise, one of them to be used for Mr. Gilmore's advance representative, arranged to carry a large stock of printing, etc., and the other two cars to convey his company from city to city.

The fourth car is to be a marvel of combination car and truck construction, and is designed to carry trunks of certain dimensions for each member of the company as well as the scenery, which will fit into grooves eighteen feet long on each side of the car. In addition to this, it will carry a kitchen outfit as complete as any railroad diner, so that when pressed for time or lured by sylvan glades and mossy banks, the company may dine en route or picnic on the road.

Another feature of this remarkable "land fleet" is that extra wheels are to be carried, by the exchange of which each vehicle can be converted into a car capable of running on a railroad track.

Mr. Gilmore believes in being, as far as possible, his own charge d'affaires, and the execution of this project will enable him to keep a still closer eye on the details of his organization as well as render him independent of railroad trains, which, like time and tide, wait for no man.

DAVID WARFIELD

DEATH FOLLOWS AN ACCIDENT.

Maurice Brown Kirby, playwright, press agent and newspaperman, died at Miss Alston's private sanitarium, March 27, from injuries received by falling down the subway stairs at One Hundred Fifty-ninth Street and Broadway. Mr. Kirby was born in Washington, D. C., thirty-five years ago, and was educated at Georgetown University, graduating from that institution in 1898. He then took up the study of law but gave up that pursuit in favor of newspaper work, coming to New York. He was the author of several playlets, short stories and poems. He became associated with Henry W. Savage and adapted several musical comedies for Mr. Savage, notably The Gay Hussars. He was author of the book of The Mollycoddles, a new musical comedy soon to be produced. For a while he was with the Belasco forces, acting as manager for Blanche Bates. His body was taken to Washington for burial, funeral services being held Thursday at St. Aloysius' Church. Mr. Kirby leaves a wife, formerly Madge Vincent, whom he married five years ago, and a daughter, three years old.

THE STAGE CHILDREN'S SANTA CLAUS

Tony Pastor was Santa Claus for the children of the stage, from 1877, when their Christmas Festival was inaugurated, until the time of his death.

Last Christmas William Harris consented to become treasurer and manager for the entertainment and arranged with Charles Frohman and Klaw and Erlanger for the Criterion Theatre and the New York Theatre Concert Hall. There is a substantial balance in the treasury, and with Mr. Harris as their new Santa Claus, the stage youngsters may count on having a royally good time each Christmas hereafter.

Bijou Fernandez will take her mother's place at the head of this work. Miss Fernandez deserves praise for the work she is doing for the stage children. The profession is particularly pleased that she is president of the Christmas Festival, a work so long associated with the late Mrs. E. L. Fernandez.

Elite, S. F.

WILLIAM COLLIER IN "THE CITY DIRECTORY"

AT VARIOUS PLAYHOUSES.

GARRICK.—On March 28, The Easiest Way returned to New York rather hastily after its expulsion from Boston, and found a public waiting to give it a welcome. The cast consists of Frances Starr, who is playing her third season in the leading role, Louise Randolph, Violet Rand, Edward H. Robins, Joseph Kilgour and John P. Brawn. The drama moves with the sharp force of Eugene Walter's work, and the actors get a firm grip on the audience from the first encounter of the two leading characters.

WEST END.—Way Down East drew a big audience on its opening night at the West End Theatre, and met with its accustomed appreciation. Grace Hopkins as Anna Moore was unsympathetic and failed to realize the possibilities of this character. Ella Hugh Wood as Martha Perkins was excellent, and John R. Armstrong, Gladden James and Warren Cook were all most satisfactory in their various roles. Beth Somerville and Grace Avery were deserving of mention for their capable performances. This week, Beverly.

ACADEMY OF MUSIC.—Quincy Adams Sawyer as produced by the Academy of Music Stock Company last week seemed to be enjoyed as much by the large and competent cast, as by the small but appreciative audience, being one of those dramas which permitted considerable by-play. Theodore Friebus as Quincy Adams Sawyer was up to his usual standard. Priscilla Knowles was very charming as Alice Pettingill. Corinne Cantwell as Samanthy Green made the hit of the evening. John T. Dwyer as Obadiah Stout, the music teacher, was very clever, as was also Morris McHugh as Abner Stiles and William H. Evarts as Hiram Maxwell. Other members of the cast who deserve credit are Julian Noa, Harry Huguenot, Jack Bennett, Harriet Miller, Carrie Ward Clark and Kate Blancke. This week Arizona.

HIPPODROME.—Marching Through Georgia, the act recently added to the spectacle at the Hippodrome, is now firmly established as the most attractive of the three huge acts. Charles T. Work, brother of Henry Clay Work who wrote the song, "Marching Through Georgia," was an interested spectator at a recent performance.

WINTER GARDEN.—The reviews at the Winter Garden have been trimmed off since the opening night and now you may see one of the finest vaudeville bills in the city at that place—provided you secure seats in advance.

NEW THEATRE.—The Blue Bird and The Piper will continue as the repertoire of the New Theatre Company till the end of the season, April 8. The Blue Bird is given on Tuesday, Thursday and Saturday evenings and Saturday afternoon; The Piper on Monday, Wednesday and Friday evenings and Wednesday afternoon.

WALLACK'S.—Pomander Walk is doing nicely at Wallack's. This play of simplicity has "caught on."

GAIETY.—Excuse Me is bringing immense popularity to the Gaiety Theatre. This farce is one of the funniest seen in New York in seasons.

COMEDY.—William Collier will begin his Spring revivals on April 18, the first being The Dictator.

HACKETT.—Over Night, Philip H. Bartholomae's first dramatic attempt, will finish the season out at the Hackett. At the end of this month Henry B. Harris will assume control of the theatre, and, after a thorough renovation, it will be re-named the William Harris Theatre, in honor of his father.

LYRIC.—The Deep Purple is deservedly popular here.

METROPOLIS.—Cecil Spooner for the sixth week of her stock season at the Metropolis Theatre is presenting the rural drama, The Village Postmaster, a play in four acts by Alice E. Ives and Jerome B. Eddy. The Village Postmaster is a reproduction of New England life with its good old Yankee types. The story of the play begins one morning about fifty years ago, in a small town in New Hampshire, at the time when the law compelled every able bodied citi-

Elite, S. F.

REED AND COLLIER IN "HOSS AND HOSS"

White, N. Y.

SOME OF THE CHILDREN WHO WERE EAGER FOR PARTS IN THE "ALL KID" PERFORMANCE OF "POMANDER WALK"

zen to assemble once a year for a drill in the manual of arms. This body of men formed what was known as the militia, in the smaller villages. Miss Spooner plays the part of a gay and mischievous country girl. There is the village post office, the great farm scene and the always welcome New England church scene. This famous drama played at the Academy of Music in New York for one whole year, and six months in Chicago, and has had much success for the last ten years.

GEORGE M. COHAN'S.—Get-Rich-Quick Wallingford is undoubtedly George M. Cohan's most successful contribution to the American stage. Its popularity is attested by the fact that it celebrated its two hundred and thirtieth New York presentation at Mr. Cohan's own theatre, Monday evening, April 3.

GRAND OPERA HOUSE.—Charles Frohman's dainty production of The Dollar Princess has come to town again and is enjoying all the success of a new production at the Grand Opera House. Donald Brian still heads a cast which includes F. Pope Stamper, Daisy Le Hay, Will West, Carrol McComas, E. J. Connelly, Hilda Vining, Albert Hart and Cyril Biddulph.

THIRTY-NINTH STREET.—John Mason has scored a distinct hit with As A Man Thinks.

MAJESTIC.—Baby Mine refuses to leave New York. It moved up from Daly's to make room for Thomas Wise, and is popular here.

HERALD SQUARE.—Everywoman is sailing along smoothly to continued good patronage.

CASINO.—Louise Gunning is temporarily out of the cast of The Balkan Princess, but her place is being well filled by Christine Nielsen. Miss Gunning is suffering from a severe cold.

BROADWAY.—Lew Fields and the Hen Pecks are still popular here.

MAXINE ELLIOTT'S.—The Gamblers is enjoying a prolonged stay here. Other companies in the same play are being rehearsed for next season and are being given a chance at the Wednesday matinees to appear in the regular production. This innovation gives the regular members of the cast a little rest. The engagement at this house ends April 15.

CRITERION.—Thais in dramatic form is proving almost as popular as its operatic form. Tyrone Power, Constance Collier and Arthur Forrest are the stellar trio.

KNICKERBOCKER.—Only one more week of Maude Adams in Chantecler at the Knickerbocker. Miss Adams will rest during the Summer, but will begin a long tour in the early Autumn.

HUDSON.—Blanche Bates in Nobody's Widow has not yet announced her closing date.

MANHATTAN.—Emma Trentini in Naughty Marietta has returned to New York and is disporting at the Manhattan Opera House. Mme. Duchene, Edward Martindel, Orville Harrold, Kate Elinore and Harry Cooper continue their able support. Next week, Mrs. Leslie Carter in Two Women.

WEBER'S.—Alma, Where Do You Live? with Truly Shattuck and John McCloskey closes April 15.

NEW AMSTERDAM.—A beautiful scenic production, handsome girls, excellent vocalists and rare comedy makers are bringing The Pink Lady its great success at the New Amsterdam.

EMPIRE.—William Gillette was so successful last week in his revival of Held by the Enemy that the play will be repeated during the week of April 17. This week Mr. Gillette is giving his incomparable Sherlock Holmes and will continue in the same play during next week.

BELASCO.—The Concert is in its sixth month.

REPUBLIC.—Rebecca of Sunnybrook Farm closes Saturday night and will be succeeded by Frances Starr in The Easiest Way.

GARDEN.—Mildred Holland continues The Triumph of an Empress at the Garden for its third week. When Miss Holland is allowed to change her bill she will next present her own dramatization of David Copperfield.

LIBERTY.—Christie MacDonald and the Spring Maid have as yet shown no loss of favor.

A DWARF AS TYLTYL.

In the production of The Blue Bird now running in Paris, the role of Tyltyl is played by Delphin, the dwarf actor, who was the life of rehearsals, and who though he has the dimensions of a perfectly formed boy of eight or nine, is in reality thirty years of age and a married man.

A gayer manikin never stepped the stage. During the long period of preparation he romped with the children—the real children—in the fairy legend, and he and the pretty little heroine, Odette Charlia, wandered through the realms of magic mystery and symbolism with a charming insouciance.

His role of Tyltyl consecrates Delphin's career as artist. Edmond Rostand wished him to play the leading chicken in Chantecler, and interviewed him on the subject.

"Can you recite verse?" he asked, and the little man replied, drawing himself up to his full fifty inches or thereabouts: "And why not?"

However, Delphin took no part in the famous barnyard scene at the Porte St. Martin, and his artistic heart was grieved. He has, none the less, originated the leading character in Cochon d'Enfant, a farce of a rather broad type, recently playing at the Theatre Cluny, and he also appeared in a vaudeville by Andre Londe de Lord and Charles Rolland.

Bonys, N. Y.

GRACE WASHBURN

Now appearing at the Winter Garden

STOCK COMPANY FOR MOBILE.

Edwin Mordant and Grace Atwell will open at the Lyric Theatre, Mobile, Ala., April 17, for an indefinite season of high-class stock production. One play will be presented each week, with two matinees. The Mordant-Atwell Players will consist of George C. Robinson, Blanche Levering, Norman Wendell, Grace Guernsey, Roland Ratcliff, Margaret Field, Edward Le Duc, Geraldine Burnside, Bryce Howatson, Carl Blythe, Kalman Mathews, and John C. Baatz, scenic artist. Edwin Mordant will stage all productions, and W. W. Decker will be business manager. The opening play will be Merely Mary Ann.

DES MOINES THEATRE BURNED

The Auditorium Theatre, Des Moines, Iowa, was destroyed by fire Sunday night, March 19. The house had been booked by the Shuberts, none of whose attractions will visit that city till the new Auditorium is built. Plans for the new theatre will soon be drawn. The loss is $44,500 with a total insurance of $26,000. A "monster" benefit performance for the members of the Van Dyke-Eaton Stock company, who lost all their belongings in the fire, was given Wednesday evening, March 22, at the Grand Theatre and included The Rosary, the regular bill, and actors from the Princess, Lyric, Majestic and Orpheum Theatres. Twenty-five per cent. of the gross receipts were given to the unfortunate company.

SECOND PART OF FAUST STAGED

The second part of Faust was staged in Berlin on March 15 by Herr Reinhardt, the German wizard of stage management. Some idea of the magnitude of the operation may be deduced from the fact that over four hundred persons appeared on the stage and that there were forty-seven scenes. In the middle of the performance, patrons were given an hour for dinner, which was served in the theatre, and which must have been a welcome diversion even to the most devoted. The aristocracy of the city thronged the building, for this is the first time that the allegorical sequel of Faust has ever been competently presented. The witches' Sabbath on the Brocken exceeded all descriptive epitaphs in its wonderful effects, for Herr Reinhardt lavished his genius upon the production.

LOUISE RUTTER.

Byron

PLAYS OF THE WEEK

(*Continued from page 7.*)

A STAR FOR A NIGHT.

Play in four acts, by Elsie Janis. Produced for the benefit of the Actors' Fund, Thursday afternoon, March 30.

"Marky" Zinsheimer	Joseph Cawthorn
Mrs. Blackman	Jane Bliss
Mrs. Gilday	Pauline Hathaway
Mrs. Martin	Josephine Lachmar
Mrs. Carlin	Henrietta Poutts
Bell Boy	Al. Stuart
Mrs. Dainton	Harriet Sterling
Victor Weldon	Ralph Nairn
Sanford Gordon	Stanley H. Forde
Police	Josephine Kernell
Bigby	Jack Sullivan
Pierre Forsythe	Elizabeth Brice
Mrs. Kilpatrick	Margaret King
Martha Farnum	Elsie Janis
"Pinky" Lexington	Julia Frary
George Clayton	Wallace McCutcheon
Lizzie	Olive Quimby
Arthur Mortimer	Eugene Revere
Mrs. Jane Anderson	Queenie Vassar
Messenger Boy	Albert Lamson
Arnold Lawrence	Charles Judels
Phil Hummer	Charles King

Elsie Janis may be proud of her first attempt as a playwright and as a player of serious roles. If her debut as an authoress is followed by anything like the success which attended her first appearance as a professional entertainer a few years ago, she will soon enter the ranks of playwrights like George M. Cohan. However, Miss Janis professes a love for acting which may be sufficient to keep her an active member of the profession.

A Star for a Night is simple in plot and straightforward in development. Martha Farnum is anxious to become an actress. She enters the chorus and meets with the difficulties which are commonly supposed to assail good-looking young women of that vocation. However, Martha has a great deal of strength of character and also has a self-imposed guardian, George Clayton. Their combined efforts ward off the numerous temptations and Martha gradually forges to the head. At last an opportunity to star is offered her by Manager Victor Weldon. The night for her stellar debut arrives, but just before the performance begins Sanford Gordon, one of Martha's most persistent tempters, discloses his identity as the "angel" of the production. He refuses to allow the curtain to rise till she accedes to his demands. George Clayton learns the difficulty and determines to back the production with his own money, for two weeks. The performance is given and Martha is a tremendous failure. She realizes her unfitness for a stage career, accepts Clayton's proposal of marriage and settles down to a life of domesticity.

The first act is rather choppy, for the young authoress seemed to have difficulty in introducing her long cast. The last three acts, however, are worthy of a professional playwright. The subject is pretty deep for so young a person, but that does not phase Miss Janis who shows remarkably keen perception. Her characters are well differentiated, the lines are fresh and bright and the scenes follow logically and smoothly.

In the matter of scenery and acting the production could not be better equipped. Miss Janis has a deeper dramatic sense than one could suspect from her rollicking musical comedy manner. The other members of the cast, particularly Queenie Vassar and Julia Frary, display an adaptability to serious drama that does them great credit. Elizabeth Brice makes a charming little soubrette, Joseph Cawthorne is always an amusing German, Stanley H. Forde makes a convincing villain and Charles Judels burlesques an actor of the so-called old school in a way that never becomes tiresome.

A large professional audience enjoyed the matinee and helped to swell the funds of the Actors' Fund, for which worthy charity the production was made. Prominent among the well known people seen were Charlotte Walker, James Lackaye, Vincent Serrano, Blanche Bates, Joe Hart, Wallace Eddinger, Frances Starr, Christie Mac Donald, Daniel Frohman and John Rumsey.

FIFTH AVENUE—A ROMANCE OF THE UNDER WORLD.

Playlet in three scenes by Paul Armstrong. Produced at Keith and Proctor's Fifth Avenue Theatre, March 27.

Dorth	George B. Miller
Higgins	Jay Preston
Devore	William Kenny
Wallen	Jesse Boelsen
Hardy	James Aubrey
Bronson	Charles Brokate
Lusk, alias "Slippery Jake"	W. Tammany Young
McGuire	Charles H. Phillips
Mrs. Smith	Elsa Berold
Herbert Elliot	L. D. Hollister
Grace McGraw	Jane Lothian
Dago Annie	Farnia Marinoff
Mrs. McGuire	Mrs. Charles Phillips
Smith	Harry E. Pine, Jr.
O'Hara	O'Kane Hillis
O'Leary	Philip Gastrock
Durrell	H. Elvin Mack
Kelly	John McLaughlin
Harvey	Caryl Gillen
McDermot	Ralph Theodore
Davis	William Kenney
Murphy	H. Elvin Mack
Moran	Jay Preston

Paul Armstrong's little drama of police courts and prisons has the same forceful push which made his Alias Jimmy Valentine popular. The playlet went so well during its first week at the Fifth Avenue, that it has been continued for another week.

The three scenes are realistic reproductions of the Criminal Court, a street outside the courthouse and the Tombs. In the court room gathers the usual motley crowd of ill-doers, their friends and their enemies. The pugnacious Irishman, the drunk, the shoplifter and the pickpocket are lined up and their cases tried and suitable punishment meted out. The last case called is that of Herbert Elliott, who is wrongfully accused of stealing. His bitterest enemy and rival in the affections of Grace McGraw is a ward politician, O'Leary, through whose machinations the guilt has been fixed on Elliott. A young lawyer and ex-newspaperman undertakes the case, and with the aid of Miss McGraw, "Slippery" Jake, and Jake's sweetheart, Dago Annie, proves Elliott's innocence.

The sketch is pretentious, even for present day vaudeville, and is capitally staged and acted. Charles H. Phillips as the fighting Irishman is first rate. Mrs. Phillips as McGuire's wife is equally good, L. D. Hollister makes a manly hero, Jane Lothian is a pleasing heroine, Ralph Theodore is the young lawyer to the life and Farnia Marinoff does a clever bit of character work.

IRVING PLACE—KETTENGLIEDER.

Rudolph Schildkraut added another characterization to his already extensive repertoire at the Irving Place last Wednesday evening appearing in Herman Heyerman's domestic satire, Kettenglieder (Chain-Links). This same piece was presented several seasons ago under Conreid's management.

Its story dealing with a retired manufacturer, the efforts of his children to run his affairs, and the ultimate attempt to have the old father declared irresponsible upon his impulsive determination to marry his housekeeper, with which is interwoven the sardonic humor of the author, immensely entertained a small sized but thoroughly satisfied audience.

The manysidedness of Pancras Dulf gave Schildkraut a splendid opportunity to again effectively differentiate the various moods of an interesting character. He was capital in every phase of the role.

Siegfried Bruck was perfectly at home in the part of the old sea-dog, Hein Dulf, and Bertha Kleen gave one of her best performances as the housekeeper. A bit that was worthy of commendation was Jacob Dulk as played by Mr. Oesfeld, while F. W. Staudte's Toon atoned for some of his previous indifferent work. Hans Hansen, Ernst Robert, Werner Frans, Grete Huebler, Georgine Neuendorff and Miss V. Bodenhausen all helped to round out an unusually finished and pleasing production.

On Monday night, Rudolph Schildkraut appeared in eight distinctive characters, presenting Kittchenbum, Fritzchen and Capricio Mortale, the occasion being a benefit performance for relatives of the fire victims. Schildkraut will make his first American appearance in light opera on Thursday evening offering Fatinitza.

AGAINST SUNDAY PERFORMANCES.

The Walnut Street Theatre, Louisville, Ky., has discontinued all Sunday matinees and will give one on Friday of each week instead. This action is due to the efforts of the preachers of Louisville, headed by the Rev. E. L. Powell, pastor of the First Christian church, who hopes to have all Sunday performances eliminated.

CLARK HAS A DUTCH PLAY.

During his recent European trip Harry Corson Clark secured for American production a play called Volendam. As it is a Dutch play he brought all the costumes from Monicandam in the Zuyder Zee, and secured photographs to guide designers of the scenery. Mr. Clark will produce Volendam during his Western tour this Spring.

PERSONAL

Barony.

MORTIMER.—Henry Mortimer, who has been playing Kellogg, the broker, with John Barrymore in The Fortune Hunter, this season, will be leading man of the company at the Columbia Theatre, Washington, D. C., during the Summer.

SHRADER.—Frederick F. Shrader, the playwright and critic, sailed last Thursday for London on the *George Washington* and will attend the rehearsals and production of Baron Trenck, the new Viennese operetta which he adapted for the English speaking stage. The production is to be made by F. C. Whitney after Easter. Mr. Whitney will also produce Mr. Shrader's original one-act opera, Corsica, for which Irene Berge wrote the music. Baron Trenck will be an early Fall attraction on this side.

TYLER.—George C. Tyler, managing director of Liebler and Company, sailed last Wednesday on the *Oceanic*. With him were Hugh Ford, general stage director of the firm, and Edward Morange, their scenic artist. At Biskra the party will meet Robert Hichens, author of "The Garden of Allah," and then all four will proceed into the Sahara Desert in search of local color for the dramatization of Mr. Hichens' book which will be the first production of the Liebler régime at the New Theatre next season. Such a journey would seem the last effort for realism.

WENTWORTH.—The Aborns are negotiating for the re-appearance of Estelle Wentworth, the American girl who recently went to Berlin for further musical study, in this country in their production of Thais in English. The production will be made at the Boston Opera House, April 17, and will later be seen in New York. Since Miss Wentworth has been offered an early appearance at the Royal Opera House, Dresden, with a long contract following a successful debut, there is some doubt as to her re-appearance here.

SCHEFF.—Fritzi Scheff, who opened in her new opera in Boston, Monday night, March 27, was forced by a severe attack of laryngitis to cancel the Tuesday and Wednesday performances of the Victor Herbert opera, Mlle. Rossita, at the Shubert Theatre. She resumed her role on Saturday evening.

COHAN.—Josephine Cohan, sister of George M., and daughter of Jerry and Helen Cohan, is ill. Miss Cohan, accompanied by her husband, Fred Niblo, has sought the milder climate of the South and will probably remain there till recovered. To several friends who called on her while she was in New Orleans, Miss Cohan explained that dancing has broken her down. She asserts that she has given up the stage for good, but this may be only the temporary decision inspired by ill health. Miss Cohan has made a notable success, with even brighter prospects before her if she should continue on the stage.

COLLIER.—The Friars will tender William Collier a complimentary dinner at the Hotel Astor, Sunday evening, April 23. The dinner will be preceded by a short reception when felicitations will be offered Mr. Collier. The committee on arrangements includes the names of many prominent members of the Friars. George M. Cohan is chairman of the committee and his aides-de-camp will be Jerome Siegel, Jean Havez, Harrison Fisher, Mike Simons, Ryan Walker, Lew M. Fields, Frank Tannehill, Jr., Edgar Selwyn, James Montgomery, J. Fred Zimmerman, Jr., James P. Gilroy, Rennold Wolf and Max Lang Meyers.

HARRIS.—Mr. and Mrs. Sam H. Harris returned March 27 from a three weeks' trip to Palm Beach, Fla. Mr. Harris took the outing as a rest from a strenuous Winter's work and, incidentally, to dispose of some of the receipts of the numerous Cohan and Harris successes which have been piling up this season. In the latter exercise he was ably assisted by Mrs. Harris, whose gowns were the sensation of the season at the Southern watering place.

DEVELOPMENT OF THE DRAMA.

Continuation of Illustrated Lectures by Brander Matthews at the New Theatre.

On Thursday afternoon, March 30, Professor Matthews of Columbia University delivered the second lecture in the series outlining the development of English drama. He covered the time of the strolling player down to the establishment of permanent theatres on the outskirts of London. As the strollers used to perform in the inn yards of the various towns where they stopped—Stratford-on-Avon among the rest—the first theatres were patterned after the yards in design and in architecture. These buildings, erected because of the Puritan agitation against the performances in London, necessitated a more extensive repertoire than the strollers needed; consequently, playwrights flourished. All of this, Professor Matthews set forth in his entertaining manner.

The setting for the illustrative scenes represented a theatre resembling one end of an innyard. Across the back hung arras, on each side was a door, and above ran a balcony like a clerestory.

The accusation and the trial of Hermione—act two, scene one, and act three, scene two, from The Winter's Tale—were presented with this cast:

Leontes	A. E. Anson
Mamillius	John Tansey
Antigonus	Louis Calvert
Cleomenes	Pedro de Cordoba
Dion	Stewart Baird
First Lord	Jacob Wendell, Jr.
Second Lord	Cecil Yapp
An Officer of the Court	Reginald Barlow
Hermione	Edith Wynne Matthison
Paulina	Rose Coghlan
Emilia	Elsie Kearns
A Lady	Leah Bateman-Hunter

Although the acting at no time achieved any great heights of sincerity that lift the audience unresistingly, it was marked throughout by taste and intelligence that almost compensate for the lack of that intangible quality called inspiration. A. E. Anson played with vigor and Edith Wynne Matthison made a picture invariably pleasing. The richness of the costumes and the grouning of the numerous accessory figures contributed an effect of splendor that supplemented the acting, even while it distracted attention from it.

The old comedy period of the English drama's development was the subject of the third special matinee on Monday. Professor Matthews spoke on the changes that took place in the construction of stages between the days of Shakespeare and of Sheridan, and gave to the French the particular credit of starting the form of stage and theatre building that has resulted in the modern playhouse.

The play used to illustrate the lecture was The School for Scandal, two scenes of which were presented. The stage was set with movable flats and wings, and a wide apron was built out beyond the curtain line, with old-fashioned footlights along the edge. Stage boxes, occupied by actors representing men and women of fashion of Sheridan's time, were arranged on either side of the proscenium arch.

Act III., scene 1, the quarrel scene, and act IV., scene 3, the screen scene, of the comedy were given, with Louis Calvert as Sir Peter, Pamela Gaythorne as Lady Teazle, A. E. Anson as Joseph Surface, Frank Gillmore as Charles, E. M. Holland as Sir Oliver, and Pedro de Cordoba as John.

The last performance of the series will be given Friday afternoon, when the modern drama will be discussed, with scenes from The Thunderbolt to illustrate it.

WILLIAMS ALUMNI PRESENT.

The Williams alumni, resident in New York, were present in force at Mrs. Fiske's opening performance of Mrs. Bumstead-Leigh, at the Lyceum Theatre on Monday evening, as the author of the play, Harry James Smith, is the first graduate of that institution to stand as its representative in the field of playwriting. Many of the important colleges of the country have contributed to the lists of rising young dramatists, but it remained for Mr. Smith to include "Old Williams," in which he was an instructor following his graduation. Mr. Smith is also a post graduate of Harvard.

BARNUM AND BAILEY'S CIRCUS.

The greatest show on earth, deserving all the superlative adjectives of its own enthusiastic programme, opened its doors at the Madison Square Garden on March 23, for a month in New York. It may properly boast its absolute completeness in its class—and nothing could be classier—for it includes even the genuine circus atmosphere, not to be matched by any other amusement in or out of the United States. Barnum and Bailey's is still the democratic institution that it should be, for everybody goes to watch, to comment, to laugh, to admire, to thrill, and possibly to consume peanuts and popcorn. Under the benign influence of the circus, everyone can be just a small boy again for three cheerful hours at a stretch.

The track, three rings, two platforms, and the air are utilized for the nineteen displays that follow each other so closely that they seem to emulate the string of elephants who swing along with each tail amicably clasped by the succeeding trunk. Trained seals ride horseback and juggle flaming torches, ponies gallop around on roulette wheels, horses play "Fair Harvard" with sleigh bells, the Leamy Ladies gyrate spectacularly through the topmost twigs in the Garden, La Belle Victoria defies belief on slack wire, the Six Konyots flash through equestrian tricks, the wonderful equine Jupiter goes up in a balloon to stand aloft in a blaze of rockets, and the Roman charioteers dash around in a style that would make a Broadway chauffeur look provincial.

Best of all, the clowns return again and again to shake a roar of laughter out of the amphitheatre with foolery that never will go out of style in a rough and tumble place like the circus. They are the frosting of this delectable cake, to whom even the combined charms of the menagerie and the bands are not equal. Anyone who sighs for his vanished childhood has but to borrow a little boy for the evening and take him to Barnum and Bailey's.

A PROMINENT ENGLISH ACTOR DIES.

Sydney Brough, the English actor, died in London March 28. Mr. Brough was born in London Aug. 2, 1868, the son of Lionel Brough, brother of Mary Brough and cousin of Mrs. R. S. Boleyn (Fannie Whiteside Brough). He made his stage debut as a boy in musical comedy in 1885, playing juvenile parts in the Violet Cameron Opera company, in which his father, the well-known English actor, Lionel Brough, was comedian. The company came to America in 1886, the young Brough making his first appearance in America. Again in 1901 he visited this country, playing Valentine Brown in Quality Street, in support of Maude Adams. He was always considered a capable actor, but never repeated the immense success of his father. Other productions in which he appeared were: The Commodore and Kenilworth (1886), The Rivals, She Stoops to Conquer, A Merry Meeting, The School for Scandal, Masks and Faces, Gentle Gertrude, Cool as a Cucumber, Civil War, Our Boys, The Circissian, The Two Roses, all in 1887; with John Hare in The Profligate and La Tosca (1889); A Pair of Spectacles and Dream Faces (1890), The Honorable Herbert (1891), The Collaborators and A Fool's Paradise (1892), Robin Goodfellow, A trip to Chicago, and Sowing the Wind (1893), David Garrick (1897), Rupert of Hentzau (1899), Sweet Nell of Old Drury (1900), and half a hundred other productions. His last role of prominence was as King Charles II. in Lady Tatters.

SUFFRAGE PLAYS AT THE BROADWAY.

Women who want the ballot, and women who don't, assembled at the Broadway Theatre on March 28 to see what the stage could do for the cause. The entertainment opened with Three Women, a sketch written by Charlotte Perkins Gilman and acted by Fola La Follette, Mrs. Harriet Otis Dellenbaugh, Charlotte Granville, Mrs. James D. Livingston, Valeria O'Connor, and William Raymond. Of course Mr. Raymond did not have any chance at all, except to marry the heroine; Mrs. Gilman conceded him that much because she thinks the only way for a woman to be happy is to work and to marry.

Charles Hammond, Richard Quilter, and Percy Haswell took part in the second number, Master Will's Players, a quaint old play by Allan Fawcett. A speedy melodrama, The Sunset Limited, pulled in for the third part, played by Joseph Yanner, Alice Fischer, Mitchell Louis, and William K. Harcourt.

The final number was A Pageant of Protest, written by Mrs. Augusta Raymond Kidder. Leading roles were filled by Frederick Burton, Olive Oliver, Lottie Linthicum, Sheldon Lewis, Hall McAllister, Laura Burt, Carlotta Neilson, Mrs. Edwin Arden, Percy Haswell, and Fola La Follette. This represented Enlightenment pleading before Uncle Sam and Columbia for the libertion of Our Cause, who stood in chains before the tribunal, while Opposition and Indifference looked in. It included many tableaux of Pioneer Women, States, and Nations. Every one feels that the affair shed much light on the problem.

SIDEWALK SPECULATION.

On March 28, Justice Newberger in the Supreme Court dismissed the habeas corpus writ obtained by John B. Lange, the speculator who was arrested in front of the Metropolitan Opera House on March 20. Justice Newberger ruled that the ordinance passed by the Aldermen to prevent sidewalk speculation was neither unreasonable nor oppressive.

In spite of this decision the police officers proceeded so gingerly on restraining the annoyances of the industrious merchants of the curbstone that the speculators exceeded all bounds in their insolence. When First Deputy Commissioner Driscoll, Sergeant Eugene Casey, Inspector Daly and Inspector Walsh saw how matters were going, the order was issued on March 30 to arrest any speculators who were persistently obnoxious. Accordingly Policeman John H. Delaney, on duty before the Thirty-Ninth Street Theatre, finally invited John Hanley to attend Magistrate Krotel's reception at the night court. Although Mr. Hanley was discharged, his arrest effectively put a stop to the vending of tickets within sight of any policeman.

The Mayor, it is generally understood, expressed surprise at the dismissal of John Hanley, because Justice Newburger's decision has practically settled the status of the ticket speculators for the present. Learning of the Mayor's attitude, the speculators have acted with becoming modesty down town, but they are very active about the Harlem theatres. Alderman Becker caused the arrest of David Phillips, a speculator, after trapping him with a marked bill.

A COSTLY FIRE.

A fire in Cataract, Ind., which burned the country home of Mrs. John Steiner, also destroyed valuable property stored there by her sister, Zelda Seguin Wallace. Mrs. Wallace, known on the stage as Zelda Seguin, had a large collections of costumes, photographs and scores which she acquired during her operatic career, some of them being gifts from Parepa Rosa. The collection included her costumes for The Chimes of Normandy, in the original American production of which Mrs. Wallace sang; The Bohemian Girl, into which she introduced "Bliss Forever Past" from another opera, The Puritan's Daughter; Martha; The Marriage of Figaro; Fra Diavolo; Dinorah; Don Giovanni; Norma; Oberon, and Fatinitza. These costumes she used while associated with Caroline Richings, Clara Louise Kellogg, C. D. Hess, Strakosch, Grau, Carl Rosa, Max Maretzk, and Emma Abbott.

GOING SOUTH.

The Playhouse, founded by a number of wealthy and artistic society men of Washington, D. C., was opened in that city recently. Three playlets—The Field Hospital, by James F. J. Archibald; a farcical picture of country life called Going South, a scene from which is carried on this page, by Granville Fortescue, and Patatras, a French comedy by Count de Buisseret, which was acted in French, were followed by a supper and dance.

Mr. Granville's Going South tells the story of the return of John Gallagher to the crossroads Pennsylvania town of Squashville, where he hopes to capture his old-time sweetheart by the magnificence of his presence and his urban manners. He has a shrewd rival in the person of a bank clerk of the town.

The Playhouse was built to promote dramatic art of an esoteric character.

George O'Connor, Marvan Thompson, Archibald Hopkins, William Merriam, Granville Fortescue, John Merriam, Russell Train
Miss Buchanan, Miss Hunt, Miss Sands, Madden Abraham, Mason Collick, Miss Hicks

Photo Harris & Ewing, Wash., D. C.

A SCENE FROM "GOING SOUTH"

IDA ADAIR.

Ida Adair.
Of the Burbank Stock Company, Los Angeles, Cal.

NEW THEATRES.

A new vaudeville and moving picture house is to be built at the corner of Houston and Chrystie streets, East Side.

A twenty-two year lease has been secured on property between Sixth and Seventh streets, Minneapolis, Minn., on which M. L. Finkelstein and I. Rubin, of St. Paul, will erect a new $100,000 theatre. The theatre will be part of a twelve-story building.

A new vaudeville and moving picture house is to be erected on the northwest corner of Manchester and Arco avenues, St. Louis, Mo. The theatre will seat 2,200 and is to cost $65,000. It will be completed by June 1.

William Fox, promoter of vaudeville and moving pictures, will build a new theatre on the northwest corner of Broadway and Ninety-sixth Street. He has leased the property for twenty-one years at an aggregate rental of $600,000. The house will seat 3,200 persons and will be ready by August.

A burlesque house in the vicinity of Second and Arch streets, Philadelphia, is to be built by the Empire Circuit. The house will cost about $250,000.

Another New York house will be begun about May 1, when ground will be broken for the theatre which Edward F. Rush is to erect on Forty-sixth Street, in the rear of the Globe Theatre and directly opposite the new Folies Bergere. Mr. Rush leased the property for twenty-one years at an aggregate rental of $350,000.

Providence, R. I., is to have two new theatres. E. F. Albee, owner of the B. F. Keith Theatre, will erect one of the finest vaudeville houses in America on the property now occupied by the Nickel Theatre on Westminster Street. The house will be directly opposite the new Westminster Hotel, which when completed will be one of the finest hotels in the country for a city of the size of Providence.

The second new Providence house will be built on Union and Worcester streets, by Charles Allen, of the Allen Opera House Company. The theatre will cost $150,000 and will seat 2,500 persons.

Frank R. Moore of Clarksburg, W. Va., will erect a new theatre on his lot on Fourth and Pike Streets to be known as the Moore Theatre. This playhouse will have a seating capacity of nearly 1500 and will be ready by Aug. 1, 1911. Plans and specifications have already been drawn, and the theatre will cost $50,000. Moore and Robinson have leased the house for five years.

Marcus Loew, the promoter of vaudeville and moving pictures at popular prices, has secured a site at Suffolk and Delancey Streets, East Side, on which he will erect a half-million-dollar theatre.

A MEETING OF WELCOME.

A meeting of welcome to the graduating class of the American Academy of Dramatic Arts was held at the rooms of the Society of the Alumni on Thursday, March 30. This class has done fine work during the year, and the members are now enrolled as members of the alumni. The meeting was well attended and was greatly enjoyed. On Wednesday evening, April 5, the society will dine informally at the Hotel Chelsea at 7 o'clock. Members of the faculty and alumni members are invited to subscribe, and those desiring to attend will communicate with the president, Miss Collins. An interesting programme has been planned, and at least fifty members are expected. This dinner will be followed by others of a similar character, the dates of which will be duly announced.

COMEDY CLUB BALL.

Terrace Garden Monday night was given over to the Comedy Club for their annual ball. Many special spectacular features were included in the evening's entertainment.

LATE SPRING ATTRACTIONS.

The last installment of plays for this season will be given within the next three weeks.

The Playhouse, William A. Brady's new theatre on Forty-eighth Street, is scheduled to open Monday, April 17, with Grace George in Sauce for the Goose. William A. Brady moved his offices there Monday.

The same evening Ralph Herz will come into the Knickerbocker with the new Hauerbach-Hoschna musical comedy, Doctor De Luxe, which Joseph M. Gaites is producing. In the cast are Mindel Kingston, Ethel Green, William Pruette, Harry Stone, and Jeannette Childs.

What the Doctor Ordered, a new play by A. E. Thomas, will be a Wagenhals and Kemper production at the Astor Theatre Easter Monday.

The Folies Bergere opening has been postponed from April 17 to April 24. The entertainment has its premiere in Atlantic City April 15.

The Kiss Waltz, by Edgar Smith, with music by E. H. Eichrer, is to be a new Shubert musical production. Rehearsals are taking place at the Casino. In the cast will be Eva Davenport, Christine Nielsen, Charles Bigelow, and Van Rensselaer Wheeler.

The London Follies opens April 17 at Weber's Music Hall, with George Mack, Charles Olcott, Agostino Baci, Laura Jaffray, Natalie Alt, Gladys Archbuit, and Helen Laier in the cast.

SHAKESPEAREAN MATINEES ANNOUNCED

Alexander Light, a Shakespearean actor, announces that he has leased the Garden Theatre for two matinees on April 26 and 28, for performances of Hamlet and Twelfth Night. Mr. Light's recent appearances in Boston were cut short because of a monetary misunderstanding with Winifred Aimes, it is said, but the Boston press gave him good words. Of Twelfth Night the Boston *Journal* said: "An appreciative audience witnessed the performance, and the favorable impression made gives promise of well-filled houses. Alexander Light, who alternately took the parts of Orsino, Duke of Illyria, and Malvolio, clearly demonstrated his ability as a first-class artist." The *Record* repeated this praise, and the *Post* said of his Hamlet: "Mr. Light has a unique conception of the Prince of Denmark; that is, he conveys to his audience a singular impression. He reads the lines in a colloquial manner. The business and speeches were given with much force and were frequently convincing."

GRAND OPERA NOTES.

Andreas Dippel, manager of the Chicago-Philadelphia Grand Opera company, has secured Wolf-Ferrari's new opera, Il Tesoro della Madonna (The Jewels of the Madonna), a three-act work. It will be produced early next season.

The first American performance of Paul Dukas' opera, Ariane et Barbe-Bleue (Ariane and Blue Beard) was given at the Metropolitan Opera House Wednesday evening, March 29, with the following cast: Ariane, Geraldine Farrar; Barbe-Bleue, Rothier; The Nurse, Miss Wickham; Selysette, Madame Maubourg; Ygraine, Madame Sparkes; Melisande, Madame Van Dyck; Bellangere, Madame Wakefield; Alladine, Madame Fornardi; An Old Peasant, Bourgeois; Second Peasant, Ruysdael; Third Peasant, Begue. Musical conductor, Arturo Toscanini.

CONEY ISLAND OPENS.

A crowd of some 50,000 persons visited Coney Island Sunday. Henderson's restaurant was open. The shooting galleries, scenic railways, and Steeplechase Park were also doing business.

TETRAZZINI'S FAREWELL.

An audience of 6,000 people cheered Madame Luisa Tetrazzini at the close of her concert at the Hippodrome Sunday night, the event being Madame Tetrazzini's farewell New York concert of the season.

ACTORS' CHURCH ALLIANCE.

The sixth dinner of the Actors' Church Alliance was held on the evening of March 21 at the Parisian Restaurant. Guests of honor were Mrs. Wilton Lackaye, Jessie Rittenhouse, and Charles Oram Lander. The toastmaster was Augustus G. Heaton. Madame Beuhm, late of the Manhattan Opera company, gave two soprano solos, Miss Culon contributed a juvenile reading, and Cora Hummell offered some impersonations. There were speeches by the guests of honor. Miss Rittenhouse spoke on poetry in drama. Rev. Holt-Wheeler, Mr. Catlin, Ardene Foster, Mr. Unckles, and Mr. Clayton also spoke.

The Brooklyn Chapter had a most interesting evening in Brooklyn the evening of March 17. After the business meeting, conducted by the vice-president, Mr. Patrich, there was an interesting entertainment programme followed by refreshments.

The New York Chapter will give a jubilee song service Sunday, April 9, at 3 P.M., at the Garden Theatre, Twenty-seventh Street and Madison Avenue, by courtesy of Mildred Holland, president of the New York Chapter. Music under the direction of Walter H. Robinson, tenor soloist of the Church of the Heavenly Rest, will be given by the Chorister Glee Club. Julia Allen, late prima donna of the Royal Opera House of Amsterdam, Holland, will be the special soloist. There will be speeches from prominent clergymen of this city and from members of the theatrical profession now playing in New York. Admission is free. Members of Miss Holland's company will act as ushers.

IBSEN ON TOUR.

Hortense Neilsen, sister of the grand opera prima donna Alice Neilsen, opened at Port Chester, N. Y., March 27 in Ibsen's The Doll's House. She will tour New England in Ibsen's plays, The Doll's House and Ghosts, ending her tour in Boston. She will then sail for London for the Summer, possibly appearing on the other side. In her company are Karl Ludwig Dietz, Walter Thomas, Andrew Floerken, Arabel Starr, Ethel Cunningham, Gladeo Wright, Anna May Quintard, and Edward Dwyer.

BENEFITS FOR FIRE SUFFERERS.

On Friday afternoon the Shuberts will give a special matinee at their Winter Garden for the benefit of those who suffered from the recent fire in Washington Place.

On April 11 a monster benefit arranged by the combined New York managers is to take place in the afternoon at the Metropolitan Opera House.

VAUDEVILLE.

The current variety bills are:

Fifth Avenue.—A Romance of the Underworld, Paul Armstrong's latest play, was such a success last week at the Fifth Avenue Theatre that the management are offering it again as the special feature of this week's programme. Others on the bill are Bessie Wynn, musical comedy favorite, with new songs and costumes; Joseph Hart's success, Dinkelspiel's Christmas, a comedy farce; Earnest Pantzer and company in a novel entertainment, including "Midget" Charley, smallest acrobat on the stage; Two Pucks, Schlicht's Royal Manikins, aggregation of life-like mechanical dolls; Lou Anger, the Dutch military man, and Dixon and Dixon.

Hammerstein's.—Bailey and Austin and company, Gus Edwards' School Boys and Girls, Louis Simon and company, Cheyenne Days, Bryce and King, Exposition Four, Mulberry Bend, Irving Jones, Alva York, Cooper and Robinson, Flavia Arcaro, Ferris and company, Herbert Devenux, the Sanfords, Daly and Vanen.

Colonial.—Irene Franklin, assisted by Burt Green; Lee Lloyd, Frank Stafford and company, Marshall Montgomery, Rooney and Bent, Klein Brothers and Sybil Brennan, Dahdus Arabs, Stickney's Circus, Maud Lillian Berri.

Alhambra.—Victor Moore, assisted by Emma Littlefield; Ricard and Lonegan, William Dillon, Marie and Billie Hart, Howard and North, Paul Dickey and company, Hathaway's Monkeys, Orason Brothers, McMahon and Chappelle.

Bronx.—Dustin Farnum and company in The Littlest Rebel; Chadwick Trio, Gaston and Coverdale, Mack and Orth, Charles and Fannie Van, Kaufman Troupe, the Hamlins, La Mase, Quali and Joe, Maud Hall Macy and company.

MABEL BARRISON AND BLANCHE RING AMONG THEIR FRIENDS AT THE FRONTIER

PENCILED PATTER.

Hall, N. Y.

Blossom Seeley, whose picture tops the column, is the 'Frisco girl who has started them all talking in the East. She sings "rag songs" as they've never been sung before, and has a personality that makes folk notice her, no matter who's on the stage. Incidentally it might be mentioned that Miss Seeley's mannerisms and her original "turkey trot" dance, that takes repeated encores nightly with Lew Fields' The Hen Pecks, have been widely copied by various persons. Miss Seeley may be featured with a musical production next season.

By the way, we suppose the "Mike Donlin to Play Ball Again" headlines will be appearing in the New York papers, and Mike will play one of the local houses a week or two later.

Here's a bunch of A's for you: Arthur Alton and Annetta Arlies. Their initials are all A's and they do an A No. 1 act. They are now deciding which of the three "best" vaudeville circuits to play. They have offers from all, and don't know which to accept.

Officer.—Do Your Duty.

(With apologies to Tad.)

If Martin Beck is in heaven after he dies where will E. F. Albee?

If Max Hast bought a banjo would Jimmy Plunkett?

If Barney Bernard is working with Robert Dailey what is Lee Harrison doing nightly?

Help! Help! Will no one save us from this awful torture?

A theatrical headline reads: "Something up Bonci's sleeve." Maybe it's a couple of yards of spaghetti. (Not to be disrespectful to the man whom Morris Jones made famous by giving out a press story to the effect that Bonci was going to work for Percy Williams.)

Some one gave Alex Fisher a letter for a box at Barnum and Bailey's circus. Alex came back without seeing the show. He said he couldn't find Mr. Barnum.

Joe Goodman and George Meyers have been writing some songs together, and Anna Chandler is singing them. If you can take Joe's word for it, these songs are greater than any songs that were ever written before and will be bigger hits. That's very nice, Joseph. Let the good work continue.

Marshall Montgomery, the ventriloquist, and Mrs. Montgomery were delighted to receive a contract from Willie Hammerstein for four weeks on the Victoria roof for the Summer. "Mrs." does not work in the act, but she was glad because the "Mr." got it.

It is said Caruso is in love with some one or some one is in love with him. If the phonograph companies will let him take the time off, it is said he may start to "keep company."

Harry Fox, who bats 1.000 as a light comedian and has no fielding errors in the Vaudeville League, has been signed by Al. H. Woods to support Eddie Foy in a new musical comedy. Well, if they give Harry a chance to be funny Eddie will have to be funnier than ever to head the batting order of laughter.

George M. Cohan is a handy man around a theatre. If any one gets sick in one of his companies George jumps in and plays the part himself. Wallingford in Secure-Wealth-Rapidly-Wallingford was the last part he played.

The Easiest Way found it wasn't so easy in Boston.

Canned comedies are the titles of what Joe Weber is going to have at his Music Hall. We hope they are not as bad as that.

Contrasts of Human Nature — (serious stuff) Advice and Charity. Curtain. Exit.

Thomas J. Gray.

PLAY PIRACY MUST STOP

The National Association of Theatrical Producing Managers Strikes Its First Severe Blow—Alexander Byers' Headquarters Raided by Federal Officials.

Ligon Johnson, counsel for the National Association of Theatrical Producing Managers, has returned to New York from Chicago, well satisfied with the results of his efforts to check the piratical operations as regards plays which have been carried on by stock companies throughout the West in direct violation of the copyright law of 1909. By striking at the very head of the conspiracy, at the man from whom the stock companies get their unlawful supply of new plays, it is thought that the practice of appropriating the brains and works of others will be speedily ended.

Federal officials made a raid, March 20, on the establishment of Alexander Byers, whose flagrant appropriation and disposal of plays to stock companies during the past ten years has had no redress, and they found evidence in his Chicago office at 144 La Salle Street which, it would seem, is sufficient to put the man behind bars for at least fifty years. Eight women stenographers, found in the office, were brought before Charles De Woody, Superintendent of the Bureau of Investigation of the Department of Justice, and were subpoenaed to appear before the Federal Grand Jury. At the time of the raid Byers was not in his office, but later in the afternoon he was arrested at the office by Deputy United States Marshal Griffith. He was proprietor, secretary and treasurer of the concern, while his wife, Anna, who alleged illness, was its president. Just as soon as Mrs. Byers recovers her health, she, too, will be taken into custody.

Byers has been before the Federal authorities before for the same offenses, but has escaped punishment because of the then ineffective copyright law. Samuel French and company several years ago tried to secure a conviction of the man, with no success, and individual theatrical managers, from time to time, have been equally powerless to protect their property against Byers. Under the old law only the unauthorized producers of copyrighted plays could be held, but the new legislation secured at Washington by the National Association of Theatrical Producing Managers and going into effect July 1, 1909, provides that an abettor of an infringement of the copyright law is equally guilty of a misdemeanor. The penalty for such infringement is imprisonment for a term not exceeding one year, or by a fine of not less than $100, nor more than $1,000, or both, in the discretion of the court. Since as many as fifty indictments are possible against Byers, if convicted, his punishment will not be light. Each manuscript found in his possession is sufficient ground for a separate indictment.

Since the case will be in the nature of a test case of the law which went into effect July 1, 1909, the prosecution by the Government will be based largely on a manuscript of the play, In the Palace of the King, copyrighted Jan. 14, 1900. This play is said to have been sold to Mrs. Gertrude Parker, of Aurora, Ill., on her application to the Chicago Manuscript Company (Byers' concern) for a play suitable for students. However, there are about fifty other copyrighted plays on which indictments may be secured. An investigation of Byers' shipment books, order books and files of plays shows that he has or has had in his possession all the copyrighted plays of the last decade, and the most surprising circumstance is that he has manuscript of all the latest Broadway successes in his possession. Some of the plays discovered in his place were Rebecca of Sunnybrook Farm, Springtime, The Deep Purple, Alias Jimmy Valentine, Seven Days, Seven Sisters, Miss Patsy, Excuse Me, Rostand's Chantecler, I'll Be Hanged If I Do and The Fortune Hunter. How he secured these plays is not known. Evidently he has confederates in all the prominent producing centers who either attend performances and take down the lines and business in shorthand, or secure them from traitors behind the scenes.

Since the passage of the new copyright law in 1909 Byers' business has not been so extensive as before. During the agitation by representatives of the National Association of Theatrical Producing Managers in Washington in 1908, when new copyright legislation was being sought, Byers' name was frequently used in the speeches as an example of piracy which the old law did not cover. When the new act went through Byers' operations became less extensive. He suspended the supplying of plays of the Association. However, his audacity of late seemed to revive, and last Summer he began a more extended business. Up to a few weeks ago, it is said, he employed as many as forty stenographers in transcribing plays, but of late his suspicions had been aroused and the number had been cut to eight. This number were questioned, but professed to know nothing about the business of the company.

For $5 Byers supplied a complete copy of a play and for $2.50 each he supplied parts or characters. Many Western stock companies did business with the Chicago Manuscript Company, and will now find themselves in trouble. The names of the companies which obtained plays from Byers are all contained on his books and it is the intention of the National Association of Theatrical Producing Managers to go after these companies strenuously and secure their conviction. This piratical practice, says the Association, must be stopped.

In the mean time the piracy of American successes will continue in Canada, whose copyright law does not provide a criminal penalty, and a civil suit is so costly and uncertain that its value is little. Mr. Johnson, counsel for the Association, has been in communication with Canadian and English officials, and has convinced them of the necessity of a drastic criminal penalty. Recently, while in London, Mr. Johnson explained his idea and was promised the support of the London Board of Trade and the Authors' Society. When the new English bills go through, as they probably will this year, they will contain a provision for a criminal penalty for play piracy. Canada, also, is soon to obtain complete autonomy in the matter of copyrights, and will insert such a penalty in her own laws. Then English-writing authors will be fully protected from the robbery of their ideas.

BEULAH POYNTER IN STOCK.

Beulah Poynter will close a season of forty weeks at the Crown Theatre in Chicago May 13. The season has been very profitable, and the personnel of the company remains the same as at the opening of the season. On May 15 Miss Poynter and a specially engaged company will go to Denver to inaugurate a Summer stock season of twelve weeks, opening May 27 at Lakeside Park. Frank Burt, who is the general manager of the Lakeside Amusement Company, came East some weeks ago and engaged the company which will support Miss Poynter, including Dore Davidson, director; Henry Hall, John Bowers, True S. James, Helen Walton, Bertha Julian, Nettie Louden, and Mr. and Mrs. Edward E. Hall. The coming season Miss Poynter will be seen in a new play under the management of Burt and Nicolai, making her fifth season over the popular priced circuit. Harry J. Jackson remains with Miss Poynter for the coming season and will also manage the stock company in Denver.

ELECTRICAL STAGE EFFECTS.

Electricity is now so necessary for producing the stage effects satisfactory to modern audiences that the development of a complete line of devices for this purpose by the General Electric Company is of much interest not only to theatre managers, but also to the theatregoing public.

Heretofore the principal drawback to the installation of this class of apparatus has been the difficulty of combining the products of various manufacturers into a harmonious system. And, though some of the larger playhouses have been equipped with adequate and even elaborate installations of this character, the experience gained has served to emphasize the general demand for a complete standardized line having the uniformity and efficiency of the product of a large manufacturer.

The new line now being placed on the market by the General Electric Company is well calculated to meet this demand. It includes practically every electrical device required for producing any desired effect of light and sound, designed and constructed with special care to make them not only convenient and reliable, but also absolutely fireproof, as guaranteed by the approval of the entire line by the Underwriters' Laboratories.

A particularly noteworthy feature is the unusual consideration given the best interests of prospective customers by designing the stage plugs, spiders, floor pockets, etc., to fit the complementary parts of similar devices of other popular makes, thus practically eliminating the many difficulties usually encountered by those charged with the electrical equipment of route companies, and to whom interchangeable and portable stage plugging devices are an absolute necessity.

Special attention has been directed toward the development of lens lamps or spot lamps and flood lamps. They are of the hard-feed type, absolutely spark-proof, and provided with solid aluminum lamp boxes and interchangeable telescopic stands.

While the feature of interchangeability has received important consideration in the case of stage plugging devices, that of adaptability has been given much thought in the design of the dimmers. This class of apparatus, without which it is practically impossible to obtain the fine gradations of light, shade and color now recognized as essential to the proper rendering of the opera and drama, must be capable of being readily arranged to suit various requirements. They are, therefore, made in resistance units or plates, which may be used singly or in banks composed of several plates. These plates are provided with individual rheostat arms, which in the bank form are moved over the contact segments by means of levers working on a common rod or shaft. In the interlocking type of dimmers these levers can be simply and quickly locked to the rod, thus permitting the operation of the bank as a whole by means of a master lever. By arranging this type of dimmers in separate sections for controlling the lamps in the auditorium, and those used for producing the red, white, blue and amber lights on the stage, an almost infinite variety of light and color combinations can be either dimmed or brought up to any desired degree of brilliancy at the will of the operator.

Furthermore, special effort has been directed toward making the action of these dimmers perfectly noiseless, thereby preventing any intolerable interference with acts requiring absolute silence, while the liberal electrical design of the plates practically eliminates all possibility of burn-outs, which are invariably disastrous to scenic effects.

Dimmers for controlling any number of lamps can be readily obtained by specifying the number of lighting circuits, the number of lamps on each circuit, the type of lamp to be used, and the supply voltage.

An important supplementary line of apparatus includes mercury arc rectifiers for obtaining direct current from alternating current service, and economy transformers for use with motion picture machines operating on alternating current circuits.

The entire list of supplies indicates that nothing needing electrical service inside or outside the theatre has been overlooked. While effective lens lamps, flood lamps, color wheels, stage strips, stage plugging devices, dimmers, switchboards, etc., enhance the stage-manager's resources for producing realistic and ultra-realistic stage effects, there are luminous radiators for heating the box-offices, fan motors and exhaust fans for cooling and ventilating, stage flue control devices, monogram announcers, arc and incandescent lamps of special design for lighting the auditorium, entrances, foyers and exits, and brilliant flame arc lamps for illuminating the exterior of the theatre and for advertising purposes.

With this exceptionally complete line of electrical devices for theatre and stage readily available from one instead of a dozen or more sources of supply, combined with the high degree of uniformity, reliability and safety of the individual devices, and their ready applicability, ineffective electrical stage and theatre lighting soon will become only a memory like the "dark sets" obtained by the tickilish turning down of gas or oil lamps, and the red fire burned on a shovel under the noses of sneezing audiences.

THE BOSTON ARENA.

John Graham, amusement manager for the Boston Arena, has booked for his colossal amphitheatre, with a seating capacity of 8,000, 101 Ranch Wild West for the opening attraction, opening April 8 for an eight-day engagement. Mr. Graham plans to follow the Wild West with a novel horse show. The balance of the Spring season will be filled with several other novel spectacular amusement offerings, and Creatore and his band will open the Summer season.

REFLECTIONS.

Jack Marvin has joined the Charlotte Hunt Players at Cook's Opera House, Rochester, N. Y. Mr. Marvin is a Rochester boy. He opened as Dechelette in Sapho. He has just finished a long tour in The Squaw Man.

Trousdale Brothers, the Western managers, have secured from the American Play Company the Western rights to The Aviator and Mary Jane's Pa. Boyd B. Trousdale will star in the latter, and two companies will be sent out of The Aviator.

Baker and Castle's Gay Matilda company opened its season in Connecticut and will tour the large Pennsylvania cities. James T McEntee is acting as secretary and business-manager.

R. E. Johnston has arranged with Charles Bradford, of the Shubert offices, to accompany Mary Garden in a managerial capacity on her Spring concert tour.

Willie Dunlay has joined Kelly and Fitz-Gerald's Honeymoon Trail company to play the light comedy principal role, opposite Fred Wyckoff, for the balance of the season. Honeymoon Trail will close a thirty-seven weeks' season at the Lyceum, Cleveland, May 13. In Louisville last Monday Laura Laird replaced Clara Dalton as soubrette of the organization.

Henry Buckler, the leading man and character actor, who has been playing in vaudeville this season with his own company through the Middle West, while laying off in Chicago recently filled in several weeks with the Henry Kolker company in The Great Name, playing at the Cort Theatre. Mr. Buckler's opportunity to play was due to the temporary illness of one of the cast. The Great Name company, after a long run in Chicago, began a road tour April 2. Mr. Buckler was to have continued with his act in vaudeville, but has abandoned the tour and accepted a stock engagement at the Garrick Theatre, St. Louis. He will open there April 10 in Cameo Kirby. Mr. Buckler is to play characters and heavies.

Mr. and Mrs. Reginald de Koven were passengers on the *Saxonia*, which departed from New York for Italy on March 30.

The Bobbs-Merrill Company has submitted to Maclyn Arbuckle for dramatization "The Prodigal Judge," by Vaughan Kester, a new writer of the Middle West.

Theodore Liebler, Jr., has left for Bermuda to arrange for a concert by Bessie Abott and David Bispham. It is believed that this will establish a record in the matter of mileage for the purpose of giving a single concert.

From John Cort's offices announcement is made of the complete personnel for the presentation of Lee Arthur's comedy-drama, The Fox, which will receive its Chicago premiere at the Garrick Theatre April 15 under the direction of Oliver Morosco. Helen Lackaye, who has been under Mr. Cort's management for the past two seasons as leading woman in support of Max Figman, and Violet Heming, secured by special permission of Liebler and Company, will enact the female roles. The male roles will be portrayed by Orme Caldara, John Westley, George C. Boniface, Sr., A. Byron Beasley, Ralph Delmore, W. E. Bonney, Frederick Gilbert, and J. H. Huntley.

Hylands and Farmer, two character comedy singing girls, are presenting a successful vaudeville specialty. They are introducing a series of character changes with each of their songs, and each character is attractively correct in every detail, including the famous Albert Chevalier's famous costermonger song, "Liza 'Awkins"; Eva Tanguay, the schoolgirl kiddy, messenger boy, and grand opera prima donna.

J. K. Adams has translated and adapted the German farce, Zwei Gluecklicke Tage, for the English stage by arrangement with Hans Bartsch, the American representative of the German authors. The piece was recently presented at the Irving Place Theatre, this city. The English version will be called In the Country.

Leonora Bradley is back with the St. Elmo company in her original role of Mrs. Murray. She reports tremendous business with the play.

Frank M. Thomas, late of the Arvine Benton Stock company of Indianapolis, Ind., is the only member of the old company who has been re-engaged under the Keith management. Mr. Thomas opened in the lead in Alabama.

Dave Lewis, promoter of the comedy We Won't Go Home Till Morning, filed a petition in the bankruptcy court in Chicago March 15. His liabilities are $13,336.50 and assets $195. The Shuberts are creditors to the extent of $750 for scenery, and the Greenwich Bank, New York, has a note for $2,000 given by the firm of Fields and Lewis.

Pauline Perry, now in vaudeville with the miniature opera, The Silver Bottle, will have the prima donna role in a new Franz Lehar operetta next season. Weil and Darmstadter will make the production. E. A. Weil will be remembered as general manager for Walter N. Lawrence.

Helena Frederick, who has been singing a tabloid version of The Tales of Hoffman in vaudeville, is soon to appear in a one-act operetta called Gypsy Love.

Mark Murphy, who is playing Clancy's Ghost, by Charles Horwitz, has a new act by Mr. Horwitz, which he will produce the coming season. The act calls for special scenery and light effects. A cast of four will be employed in the new Horwitz sketch.

Bertha Julian is with Della Fox in the new comedy, Delightful Dolly.

THE STAGE IN HAVANA

OPERA AND DRAMA POPULAR IN THE CUBAN CAPITAL.

The Esperanza Iris Company at the Albisu—Lambardi Italian Opera Company—Compania Comica Espanola—Giuseppe del Chiaro Italian Opera Company—Personals.

HAVANA, CUBA, March 25.—Not for many seasons has there existed such keen competition in theatrical circles, nor have so many outside attractions presented themselves. The return engagement of the Esperanza Iris company, at the Albisu, was a repetition of the success achieved earlier. Revivals of El Conde de Luxemburgo, The Merry Widow, La Cura de Amor, The Waltz Dream, La Divorciada, and The Dollar Princess were given. Aires de Primavera (Airs of Spring), by J. Strauss, was presented in a most commendable manner. Sra. Esperanza Iris, the bright star of the aggregation, was captivating as ever, and was ably supported by Josephia Peralt, Sra. Sagarra, Modesto Cid, Alfonso Castillo, Sr. Maurado, Santiago Marcos, and the young baritone, Sr. Palmer. From here the company left for Mexico, and will return to Havana later, when Manager Gutierres states performances will be given on a more elaborate scale than ever.

Subsequently the Lambardi Italian Opera company was heard at the Albisu, giving as its opening opera Madam Butterfly, with Srita. Ricci in the title-role, J. Nadal as Pinkerton, and A. Antola as Sharpless. This opera and subsequent ones did not create the enthusiasm anticipated by the management, and The Temporada was not a successful one. Srita. Ricci appeared to better advantage in Boheme. The other sopranos were Srita. Bosetti, who portrayed the title-role in Aida, and Srita. Levy as Gilda in Rigoletto. The contralto was Srita. Frau; the tenors, Srs. Gregorri and Albiash; the bassos, A. Sabellico and Mori, and the principal baritone, St. Maggi, who met with success. The director of the orchestra was Cav. Fulgenzio Guerrieri, who was ably assisted from time to time by Luigi Cecchetti. Luis Escriba, with Maria Luisa Villegas as his leading lady, and company, in comedies, is now the attraction at the Albisu.

The Compañia Comica Española de Juan Balaguer, with Concha Catalá as the leading lady, at the Nacional, was an artistic success. Balaguer is an excellent comedian and Concha Catalá an accomplished young actress, who became a great favorite. Her sister, Carmen Catalá, in juvenile roles, promises well. Sras. Dolores Estrada Josefa Alcoba, Clotilde Féros, and Antonio Torner gave able support. The next attraction was the Mimigiglia Ferru Sicilian Dramatic company, which, while successful from an artistic viewpoint, was only fairly so in a financial way. It is stated the company is doing well in Mexico. Emilio Sagi-Barba, with the Compañia de Opera Comica, Opereta y Zarzuela Española, and the soprano Luisa Vela is doing quite well, all things considered, at the Nacional. Sagi-Barba is the possessor of a baritone of excellent schooling, at times taking liberties with the score. Already El Conde de Luxemburgo, The Merry Widow, The Dollar Princess, La Divorciada, The Waltz Dream, Sangre de Artista, La Canción del Náufrago, Tempestad, Marina, and the operas Rigoletto and Tosca have been rendered. The gala performance, given in honor of Sagi-Barba, on Thursday evening, brought out one of the largest audiences ever seen at the Nacional. The engagement of the Compañia de Opereta Italiana Città di Palermo at the Gran Politeama, directed by Raimundo Sarnella, Empresa Lopez Ascue and company, was not a financial success. Th's company also presented The Merry Widow, Aires de Primavera, Amor de Principe, The Geisha, La Mascota, Sua Altezza Il Milione, Les Saltimbanquis, Boccacio, and Fanfan La Tulipe. The prima donnas were Ines Imbimbo, Amelia Bruno, Elvira Canepa, and Ester Scozai. The principal tenor was Giuseppe Merighi, and the character artist and comedians Giulio Farri, Ludovico Guidi, and Romeo Vinci. The company was first at the Gran Politeama, and subsequently gave several performances at the Payret. Later the Compañia de Zarzuela Española, featuring Sra. Carlotta Millanes, who several years since met with success at the Albisu, came. Others of the company were Sra. Adela Zaldivia, who possesses a soprano of some volume and considerable histrionic ability; Jaime Matheu, a popular tenor; José Casas, a capable director and artist, while Enrique Casajuana competently conducted the orchestra. Raul del Monte and his company will soon come to the Gran Politeama.

The Giuseppe del Chiaro Italian Opera company, which was subsidized by the City Council, is now at the Payret. A large and distinguished audience, the family of the President of the Republic, Cabinet officers, foreign ministers and others of Havana's four hundred, occupied boxes on the opening night, when Puccini's Tosca was the bill, with Ida Fassio in the title-role, Giuseppe Gaudenzi as Mario Cavaradossi, and G. Giovacchini as Scarpia. The performance was a disappointment, the leading artists being apparently quite nervous. They were heard to much better advantage later. Rigoletto presented Giuseppe del Chiaro Scarverio, the manager of the company, as Rigoletto, Angela del Rosso as Gilda, Alfredo Amadi as the Duke of Mantua, and Madeleine Bossi, a young American mezzo-soprano, as Magdalena. Marina Calvi was successful as Mimi in Boheme, and the young tenor Gaudenzi as Rodolfo created much enthusiasm, which was duplicated when he was subsequently heard in El Payaso. The tenor Angelo Secchi was heard in Aida, and to-night the Mexican prima donna Elena Marina is to make her debut in Traviata. Sr. Giuseppe Angelini is wielding the baton in an effective manner.

The Empress Misa and Valensuela agent for Luis Rodriguez Arango brings as the next attraction to the Payret the G. Molasso company of pantomimists and the illusionist Powell and his troupe.

Giuseppe del Chiaro, of the opera company now at the Payret, was first heard in Havana with Madame Nordica and others at the time of the inauguration of the Gran Teatro Politeama, and subsequently with the opera company at that theatre.

Alejandro Garrido, with his company in Spanish comedies, is still at the Vaudeville Politeama, and is doing fairly well.

Sr. Ernesto Domingues, formerly the accountant of the Empresa Politeama Habanero for the Gran Teatro and Vaudeville Teatro, has been appointed the manager. He has had considerable theatrical experience.

The Quinteto Marti, in short farces preceded by the cinematograph, is still at the Marti.

The tenor Gaudensi, now at the Payret, was to have sung the leading role in the production of Isobel, which was to have been given its premiere in the United States by Liebler Brothers.

As indicated, three different companies have presented some of the Vienna successes here. As regards interpretation, costuming and mountings, I consider those of the Esperañza Iris company the superior.

Dr. Anastasio Saaverio, who has been for the past eighteen or twenty years the owner of the Payret Theatre, died on the 11th inst. and was buried the following afternoon. While he had not enjoyed good health since an operation, performed on him about three years ago, his demise was sudden. Dr. Saaverio was sixty-three years of age, a native of Spain and came to Cuba some forty years ago. During the Spanish régime he was for a period Mayor of the city of Havana, and some years later was one of the directors of the San Lazaro Hospital. He successfully practiced his calling, that of a homeopathic physician, and is survived by several children. For several years past he had been assisted in the management of the Payret by his son-in-law, Glibert Pemberton, a young American, who will assume the management of the theatre.

Thomas Nelson Page, the author, is also here.

J. ELLIS NORRIS

ARIANE ET BARBE BLEUE.

Another American Premiere at the Metropolitan Opera House.

Ariane et Barbe Bleue, the musical setting of Maurice Maeterlinck's drama by Paul Dukas, was performed in Paris on May 10, 1907, at the Opéra Comique. It was given in this country on March 29 at the Metropolitan Opera House. Although the composer was not present, and although the pomp and circumstance surrounding this premiere are not to be compared with the flurry over The Girl of the Golden West and Koenigskinder, the opera will doubtless take an enviable position in the Metropolitan repertoire. It is to be repeated several times in the closing fortnight of the season.

The plot narrates the liberation of Bluebeard's wives by his latest and most militant matrimonial protégé. After counting up the treasures of her lord and master, Ariane investigated the forbidden chamber, into which she was subsequently cast by the outraged Bluebeard. Breaking the window of the prison, she led the unimaginative ladies out into the light and turned them over to their husband while she went on her way to liberate other resourceless prisoners.

The treatment of the score is in the modern French school, of which Debussy is the most characteristic example. Dukas has devised a number of themes to represent his leading ideas, none of them particularly pleasing in contour and some of them studiedly crude. They are woven together in all sorts of curious harmonies, with frequent use of whole tone progressions that stride rather roughly over old-fashioned notions. At least Dukas may be commended for the skill and frequently for the brilliancy of the declamatory style which should interest musicians, although it may leave the less initiated at sea. The chorus of the wives and the breaking of the window are parts that will strike the audience most impressively.

The cast consisted of:

Ariane	Geraldine Farrar
Barbe-Bleue	Leon Rothier
The Nurse	Florence Wickham
Selysette	Jeanne Maubourg
Ygraine	Leonora Sparkes
Mellisande	Rosina Van Dyck
Bellangere	Henrietta Wakefield
Aliadine	Lucia Fornaroli
An Old Peasant	Georges Bourgeois
Second Peasant	Bernard Begue
Third Peasant	Basil Ruysdael

Although burdened with a long and difficult role, requiring her presence on the stage nearly all the time, Geraldine Farrar acquitted herself admirably, both in her vocal and in her histrionic portrayal of Ariane. She was the firm, philosophic, dignified sort of woman to be expected in such a part, one of the best things that Miss Farrar has ever done. She was ably seconded by Florence Wickham, but the rest of the cast had little opportunity to distinguish themselves.

PROFESSIONAL DOINGS.

John Emerson replaced Jameson Lee Finney in The Deep Purple at the Lyric, Monday night.

Maud Lambert, Cliff Gordon, Silvers, the Hippodrome clown, and George White have been added to the cast of the Winter Garden.

The Ingrate, a new play by Charles Dickson, will be produced by a stock company in Louisville, Ky., during the week April 10.

Maude Burns, who plays Myrtale in Thais, and Franklin Jones, portraying Chereas in the same production, announce their engagement. Miss Burns is a resident of California and Mr. Jones comes from Rochester, N. Y. The exact date for the wedding has not been set beyond that it will be before the end of the run of Thais.

Myles McCarthy has canceled his vaudeville bookings in order to play the principal comedy role in the new production scheduled to open at the Whitney Theatre, Chicago, April 15. Merry Mary is the title of the piece.

Catherine Countiss had a most enthusiastic reception upon her return to Grand Rapids, where she has begun her third annual season at the Majestic. Her company—which she selected and oversees personally—is pronounced very strong by the local critics, and her personal popularity was shown by over twenty curtain calls on the opening night of The College Widow, and floral remembrances from all over the country. Zira, the second production, was equally successful. Lady Windermere's Fan follows, and two new plays will be tried out this Spring. Anna Berger Drake, daughter of Manager E. D. Price, is playing comedy parts with the organization.

Elmer B. Harris is making a dramatization of The Wild Olive for Henry B. Harris.

Madame Schumann-Heink played Auburn, N. Y., one night recently, and the next evening attended a performance of the Robyns Players, who are filling a stock engagement at the Jefferson Theatre. Madame left the day after seeing the play, and at the performance that night Mrs. Robyns received a magnificent basket of flowers with the following note, written in German, "With many thanks and best wishes of the heart, from your professional colleague, Madame Schumann-Heink."

Lew Fields will give a performance at the Broadway Theatre on April 9, for the benefit of the Sanitarium for Hebrew Children at Rockaway Park. It is hoped to increase the capacity of the Sanitarium this Summer.

Etta Robinson was granted a divorce from her husband, Charles L. Robinson, in Cincinnati, O., March 8, by Judge Lueders.

Mr. and Mrs. Damon Lyon will give a musical and dramatic recital in the white and gold room of the Waldorf-Astoria Monday evening, April 17. Scenes from the late Richard Mansfield's version of Peer Gynt will be read by Mr. Lyon, who was formerly a member of Mr. Mansfield's company, with Edward Greig's music. Signor Bandagger will preside at the piano, and the Dresden Trio will assist.

E. Clayton Hall, the character actor, and Augusta Phelps, a member of the Jardin de Paris Girls (Western wheel) burlesque, were married at Scranton, Pa., March 28. Mr. Hall and Miss Phelps will return to vaudeville next season in a new act with special scenery and electrical effects.

Harry James Smith, author of Mrs. Bumpstead-Leigh, in which Mrs. Fiske is appearing at the Lyceum Theatre, has arranged for a house party of the members of the cast at his country home, "Bonnie Brae," near New Britain, Conn., on Sunday and Monday next, the guests leaving on Sunday morning and returning on Monday afternoon. "Bonnie Brae" is one of the show places of Connecticut and is conclusive evidence that the literary life is not always unremunerative.

Maude Lillian Berri, who has not been seen in New York for three years, made her vaudeville debut Monday afternoon at the Colonial Theatre in a Gus Sohlke sketch called Cupid in Kilts. Miss Berri is supported by William and Bruce Cameron, sword dancers and bagpipers, and a company of Scotch dancers.

Henry Stephenson, who played Rawdon Crawley in Mrs. Fiske's production of Becky Sharp, and is with her in Mrs. Bumpstead-Leigh, is the fond father of a "first born," who made her debut on life's stage three weeks ago. Mrs. Stephenson, as Roxane Barton, is well known to the English stage and she has also appeared in America as a member of the cast of Mr. Hopkinson.

Elly Barnato, the Spanish coloratura soprano who appeared with the Aborn English Grand Opera company during its season of three years ago, has cabled her acceptance of an offer made by the Aborns for her appearance in America again this Spring, and she will sail from Liverpool shortly to rejoin the Aborn forces.

There were six plays on the boards of New York theatres last week sold by Alice Kauser: Becky Sharp, The Blue Bird, The Boss, Excuse Me, The Nigger, Rebecca of Sunnybrook Farm.

Mabel Hite in A Certain Party closed in Providence, R. I., Saturday night.

Lee Willard has joined The Squaw Man, the Western company, playing the lead. He will return to New York early next season.

Paul Byron is playing the juvenile part in Annie Russell's play Gordon's Wife.

George Hartman was arrested for violation of the new ordinance prohibiting the hawking of theatre tickets on the sidewalk April 2, and was fined $10 by Magistrate House. The offense was committed near the Fifth Avenue Theatre.

J. Cosgrove, the Canadian booking agent, has just completed a trip of 3,000 miles in his Ford car, going over the territory which is traveled by his companies. He did the advance work for his six attractions, Royal Welsh Ladies Choir, The Famous Juvenile Bostonians, The Manxman, The Dixie Jubilee Singers, and The Apollo Concert Party.

OTTO RINGLING DEAD.

The Barnum and Bailey Circus at Madison Square Garden and the Ringling Brothers' Circus in Chicago gave no performances on Monday out of respect to Otto Ringling, who died in New York Friday, March 31, and whose remains were taken to Baraboo, Wis., his birthplace, for burial. Death was due to Bright's disease. Mr. Ringling was fifty-two years of age and unmarried. He was the second of the five brothers who have made Ringling's Circus world famous. In 1884 the five brothers were in the harness business in McGregor, Ia. They were musical and began their amusement enterprises by conducting concert tours through Iowa and Wisconsin. The crowning event in the lives of the Ringlings was the acquisition of the Barnum and Bailey Circus. They also own the Forepaugh-Sells Show.

SAD NEWS FROM SWANZEY.

Denman Thompson was stricken with a severe attack of heart trouble last Friday and his children were summoned to his bedside. Mr. Thompson has been living in retirement at his home in West Swansey, N. H., since his annual tour of the larger cities in his perennial success, The Old Homestead, a tour which closed a few months ago. His last New York engagement was played at the City Theatre last September. Mr. Thompson's children are Franklin Thompson, who has directed his father's tour for many years; Mrs. W. I. Kilpatrick, and Mrs. E. A. McFarland.

At last reports Mr. Thompson, who is seventy-seven years old, was considerably improved.

CURRENT AMUSEMENTS.

Week ending April 8.

ACADEMY OF MUSIC—Stock co. in Arizona—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Holbrook Blinn in The Boss—10th week—76 to 82 times.
BELASCO—The Concert—27th week—212 to 219 times.
BIJOU—The Confession—4th week—28 to 32 times.
BROADWAY—Lew Fields in The Hen-Pecks—9th week—67 to 74 times.
BRONX—Vaudeville.
CASINO—Louise Gunning in The Balkan Princess—21 times, plus 6th week—42 to 49 times.
COLONIAL—Vaudeville.
COLUMBIA—Parisian Widows Burlesquers.
COMEDY—William Collier in I'll Be Hanged If I Do—19th week—140 to 146 times.
CRITERION—Thais—4th week—24 to 31 times.
DALY'S—Thomas A. Wise in An Old New Yorker—1st week—1 to 8 times.
EMPIRE—William Gillette in Sherlock Holmes—7 times.
GAIETY—Excuse Me—8th week—57 to 64 times.
GARDEN—Mildred Holland in The Triumph of an Empress—3d week—19 to 27 times.
GARRICK—Frances Starr in The Easiest Way—314 times, plus 8 to 15 times.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 8th week—58 to 65 times.
GLOBE—Bayes and Norworth in Little Miss Fix-It—1st week—1 to 8 times.
GRAND OPERA HOUSE—The Dollar Princess—281 times, plus 8 times.
HACKETT—Over Night—14th week—107 to 114 times.
HERALD SQUARE—Everywoman—6th week—43 to 50 times.
HIPPODROME—The International Cup; Ballet of Niagara—31st week; Marching Through Georgia—5th week.
HUDSON—Blanche Bates in Nobody's Widow—20th week—164 to 171 times.
HURTIG AND SEAMON—Jersey Lilies.
IRVING PLACE—Rudolph Schildkraut in Flachsmann als Erzieher—7th time; Kittschen bum—6th and 7th time; Kettenglieder—3d time; Fritschen—1 time; Capricio Mortale—1 time; Fatinitza—4 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Maude Adams in Chantecler—11th week—81 to 88 times.
LIBERTY—Christie MacDonald in The Spring Maid—16th week—115 to 122 times.
LYCEUM—Mrs. Fiske in Mrs. Bumpstead-Leigh—1st week—1 to 8 times.
LYRIC—The Deep Purple—13th week—98 to 105 times.
MADISON SQUARE GARDEN—Barnum and Bailey's Circus—3d week.
MAJESTIC—Baby Mine—263 times, plus 1st week—1 to 8 times.
MANHATTAN—Emma Trentini in Naughty Marietta—13 times, plus 8 times.
MAXINE ELLIOTT'S—The Gamblers—23d week—183 to 190 times.
METROPOLIS—Cecil Spooner in The Village Postmaster.
METROPOLITAN—Grand Opera co. in repertory—21st week.
MINER'S BOWERY—Kentucky Belles.
MINER'S BRONX—Bohemian Burlesquers.
MINER'S EIGHTH AVENUE—Cozy Corner Girls.
MURRAY HILL—Trocadero Burlesquers.
NEW—The Piper—31 to 34 times; The Blue Bird—149 times, plus 28 to 31 times.
NEW AMSTERDAM—The Pink Lady—4th week—25 to 32 times.
OLYMPIC—Behman Show.
REPUBLIC—Rebecca of Sunnybrook Farm—27th week—218 to 222 times.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—4th week—25 to 32 times.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—16th week—123 to 130 times.
WEBER'S—Alma, Where Do You Live?—28th week—216 to 223 times.
WEST END—Beverly—8 times.
WINTER GARDEN—Spectacle and Vaudeville—3d week.

THE LENTEN PERIOD IN CHICAGO

Business Apparently as Good as Usual—Rumor Connects George Cohan with Theatre Ownership Here—Bills of the Week and Gossip

(*Special to The Mirror.*)

CHICAGO, April 4.—John Drew is at Powers' for two weeks, beginning last night, in Smith.

Love and Politics, a musical comedy, by Joseph E. Howard, started at the Cort Theatre last night, with Mr. Howard in the cast. The scenes are in San Francisco, with a view of old Chinatown. Lyrics for the play have been written by Collin Davis.

Other new arrivals this week: May Irwin in Getting a Polish at McVicker's, The Girl in the Taxi at Chicago Opera House, and Konrad Dreher and the Amberg Operetta company at the Garrick.

Julian Eltinge is in his fifth week at the Colonial, and the eighth of The Fascinating Widow in Chicago.

George Arliss and Elsie Leslie, of Mr. Arliss' Disraeli company, will speak before the Drama Club in Evanston to-morrow. Mr. Arliss will talk of the contrasts between British and American playgoers. Miss Leslie's subject will be "The Child as an Actor."

Rock of Ages will be produced at the Crown Easter Sunday.

David Higgins, Beulah Poynter, and Jacob Adler in Yiddish drama are to be seen soon at the Haymarket. Mr. Higgins will put on a new play.

The bills this week: Grand Opera House, Arliss in Disraeli; Garrick, Konrad Dreher in Fidele Bauer; Colonial, Julian Eltinge; Olympic, Get-Rich-Quick Wallingford; Cort, Love and Politics; Chicago Opera House, Girl in the Taxi; Powers', John Drew; McVicker's, May Irwin; Lyric, Sins of the Father; Illinois, Maggie Pepper; Blackstone, Warfield; La Salle, Girl I Love; Imperial, Wildfire; College, Great Divide; Marlowe, Going Some; Haymarket, Honeymoon Trail; Crown, Newlyweds; National, Cow and the Moon; Mabel Theatre, stock, Gambler and the Lady.

The Virginian was played by a capable company at the Haymarket last week. Earl Ryder's Virginian had many of the good qualities of Farnum's. He has the figure and big mellow voice. His acting was at all times skillful and satisfying. Trampas by H. C. Russell, Steve by Noel Travers, Spanish by Charles H. Gilbert, all were well done. Augusta True played Molly.

Sam Bernard will be at the Garrick beginning April 16.

Manager Louis Anhalt may have The Fox at the Lyric in the near future.

The Princess Theatre joins the silent minority this week. The other dark theatre is the Studebaker.

Wilton Lackaye in The Stranger will go to the lake front for the Spring season on the Michigan Boulevard promenade, at the Studebaker, beginning April 9. The engagement is indefinite.

George Ade appeared in the city last week. He had just been doing his patriotic bucolic duty serving on a jury down in Indiana.

George Cohan was another of the well-known Georges in town last week, and newspapers said he was going to buy or build a theatre here. Private advices are that Mr. Cohan knows Chicago theatrical conditions well, and must, therefore, be convinced that the city has theatres enough. Somebody selected the Studebaker and spread the report that he was going to buy it. The truth seems to be that pourparlers were exchanged between Mr. Cohan and Acting Manager George Ade Davis for time at the Studebaker for Cohan productions.

Mabel Paige, leading woman of the stock at the Mabel Theatre, Northwest, pioneered last week as the first woman to wear a "harem" skirt on the stage here. The bill was The Sweetest Girl in Dixie. Ed. Tierney, who used to be advance representative of Classmates, and is now at the Mabel, said business was good harem skirt week.

The receipts of the Sothern-Marlowe engagement at the Lyric this season were above the average of last year. Beginning the latter part of the opening week of Macbeth, the theatre has been filled at all performances. Last Thursday's seats were all sold three days in advance and a houseful were turned away. The record of Shakespeare and the two stars is especially gratifying, because the attendance of theatres so far this spring has not been as brisk as it used to be.

Thurston, the magician, had a remarkable succession of big audiences at the Haymarket last week. People were turned away at many performances.

Mabel Barrison, I hear, may be at the opening of the engagement of Joe Howard's Love and Politics, at the Cort. Her physician has said she could come up from San Antonio and remain a day or two. She must then return to the warm sunshine of the Alamo city.

Maud Cleveland has been seriously ill at her home in this city for several months. She fell on a slippery pavement and broke her kneecap. Her husband, Jay Quigley, who has been two years with the Glaser production of St. Elmo, has resigned to join her.

Our outlying stock theatres give evidence of thrift by paying big royalties for famous plays. George Klimt and Frank Gazzolo paid $750 for the use of Mr. Belasco's The Girl of the Golden West, at the Imperial last week, notwithstanding the Lenten season, and the big auditorium of this newest stock theatre was filled all week. There were no seats left Thursday afternoon. The play was staged in the thorough, excellent manner which has quickly made a big clientele for the Imperial and a theatrical centre of West Madison and Western Avenue. This week Wildfire is the bill, and the week following the company will have a special opportunity in The House Next Door.

In staging The Girl of the Golden West at the Imperial all the pictures were included. They were shown with unusually fine effect—the first and second pictures and the closing tableau of My California. Lee Elsworth is stage director.

Charles Richman, starring in vaudeville with Mabel Frenyear, proved a popular headliner at the American Music Hall last week. His fire-escape farce was original and funny. Charles Silber played the bellboy most creditably. The art studio musical comedietta "presented by Billie Burke" was interesting, but needed better music and songs. Carl Henry furnished most of the comedy, and the audience rather liked him. George R. Raymond, Billy Wild and Elizabeth Hess and five lively chorus girls were in the little company. Other popular acts were Wentworth, Vesta and Teddy, which should have had a better place on the bill; the Rossows, and Alexander and Scott.

Little Johnny Jones proved a popular bill at the Marlowe last week, though its play-framework was not as effective as Forty-five Minutes from Broadway. It was well played by the stock company, assisted by Raymond Paine, and Mr. Hutchinson's flying squadron of trained chorus girls. Leila Shaw tripled Goldie, Rosario, and the Earl to the evident delight of her loyal legion of Marlowe patrons. Albert Phillips, the leading man, chose The Unknown, and made popular success of The Continuous Jag. Daniel Reed, the stage director, did the inspector capably.

Edward Saloman, treasurer of the La Salle, will have a benefit April 7, the performance of The Girl I Love.

The stock company at the Mabel, which has occupied that theatre, formerly in vaudeville for a number of months, continues to succeed in that far northwest corner of the city. The company includes Claire Paige, Joe Sullivan, Germain Lynn, Howard Tremain, Oscar Hammond, Ray Martines, Sam Spedden, Pierre Akey, Beatrix Lewis, and Mabel Bentley.

John T. Prince has resigned from the College Theatre staff and become personal representative of H. S. Sheldon, author of The Havoc.

A musical comedy which has had one production at the People's, and has since been rewritten, The Girl from My Home Town, will be put on again at the College Theatre next week. Thomas Swift, of the company, one of the writers of the piece, will play the leading part.

Manager Lait, of the American Music Hall, is asking the patrons by means of ballots what topliner they prefer for the weeks of April 16 and 23. Amelia Bingham, George Lashwood, and others have received numerous votes.

Manager J. V. Ritchey now has a handsome exterior for his theatre, the Virginia, at Madison and Halsted Streets. A new marble lobby just completed has an inviting appearance, and the corner is one of the busiest and most populous, day and evening, in the West.

Three Mohammedans and three Buddhists, who happened to be in the company of Orientals which aided Ruth St. Denis here, were not on good terms at all, if information from behind the scenes is correct. Nobody at the Studebaker speaks a foreign language except Manager E. J. Sullivan, and he only dabbles in French. Nobody speaks Hindoo, but somebody asserts that there was icy coldness between the Buddhists and the Mohammedans all the time, and that each three looked on the other three with supreme contempt. The faithful of different creeds of Christianity have no idea, it is said, of the acute criticism which the two threes could heap on one another.

Mae Stebbins Reed, formerly Mae Stebbins of a number of musical productions, in which she appeared as a danseuse, and afterward a teacher of stage dancing at the Chicago Musical College, is now the wife of a successful young Chicago business man and the mother of a fine boy, born recently at their home on Michigan Boulevard.

Work has been commenced on the new theatre and office building in Clark Street, opposite the Court House and across the alley from the Grand Opera House. Thomas Noonan, formerly treasurer of the Illinois and later manager of the Casino, is representing the owners. Manager Morton H. Singer, of the Princess, has been mentioned as the probable manager of the new theatre, said to be already dedicated to musical comedy.

The new fad of musical plays in the stock theatres for family patronage in the residence districts continues to show startlingly how the heavy villain can cut capers, dance and sing, and the leading man can be "there with the goods" as a "hick," or slang distributor, with a bit of brains and a heart in the right place. The stately leading woman lifts up her voice, if not her skirts, and the character man does a song and dance. Almost the manager jumps on and leads the frisky blondes of the imported chorus. So these are happy days, especially in Lent. The Talk of New York, at the Imperial recently, brought big audiences, and even more than Forty-five Minutes from Broadway. It showed us you tragedians, who used to think you were good stock actors, have got to be these days in Chicago to hold a position. The Talk of New York ran on at the Imperial just as briskly and smoothly as if it was a road company playing nothing else. John Nicholson, who gets Rostand in classic al fresco offerings on the altar of art in university purlieus while the moon is shining, did six different back-and-wings and won as many encores as Jo Wilcox. Fred Julian sang a song and W. J. Bauman, suffering leading man, sowed slang broadcast as Kid Burns. Raymond Payne, who used to be the Candy Kid, was the same sort in this production, with Louise Glaum as a pretty opposite. His Freddie was the easy, popular work of an adept, and his songs "went." Eda von Lake was rather more suited as leading woman than the rest in the part of Geraldine. Pete Raymond was good as McFadden. The chorus was attractive and the production remarkably well staged.

Dave Lewis, the star of Don't Lie to Your Wife, at the Whitney, says that after about five weeks at the Whitney the musical play will go on tour, beginning with Cincinnati, Cleveland and other central cities. A Summer booking in Boston is anticipated.

H. S. Sheldon, author of The Havoc, has returned to Chicago after the establishment of his play as a Broadway success. Some months ago Mr. Sheldon, then in the midst of writing playlets for vaudeville, happened in THE MIRROR office and casually mentioned that he thought he knew of a play with a smaller cast than The Wolf, even as small as four characters, which had a good chance of being produced in New York.

John Lane Conner, who has been leading man in stock here on several different occasions, and always with especial credit, had a call to Cleveland recently, at the Colonial, and accepted.

Gypsy Dale, an English actress, has been engaged for one of the prominent roles of Merry Mary, to be produced soon at the Whitney. In private life she is the wife of Arthur Laceby, recently of The Girl I Love.

Scrooge again gave impressive proof of the strength of its old-fashioned, homely appeal to the generous and religious instincts of human nature in a vaudeville audience at the American Music Hall recently, though it was not well acted in most instances. Wallis Clark was strong, picturesque and true to old traditions as Scrooge, but a bad enunciation almost overcame his advantages and the natural interest in the old miser part. Tim Ryley was again excellent as the clerk, and Buchanan Wake gave the apparition melodramatic effectiveness. The applause at the close of the Dickens melodrama of Yuletide was most emphatic. Jack Terry and Mabel Lambert, Samuel Curtis and company in his school act, Nana, Madeline Sack, the violinist, and Yorke and Adams all were popular and made up a good bill.

Some musical comedies resemble what the English call a silly ass, dressed in the latest style. We mention no names, but they sometimes do originate in New York.

George B. Pettingill, who plays the plump Haddam in The Girl I Love at the La Salle, and disguises as a wife with an excellent effect of farce comedy, besides appearing in the society circus invasion as a large lady bareback rider dressed a la ballet, not to mention a few fleeting appearances in evening dress, during which he sings in a capital manner some of the catchiest songs of the piece, was succeeded by somebody recently, but only for one night. The immediateness with which Mr. Pettengill was put back in the part was a well deserved compliment greatly relished by the writer of these lines. Mr. Pettengill is one of the few who can provide plenty of low comedy fun, and yet retain the respect of his audience. Like Nat Goodwin, his acting intuitions are correct. He has the right attack.

Fearing that Messrs. Frank Adams and Will Hough, who used to write so many when Morton Singer and others had the La Salle, had got into The Port of Missing Men, THE MIRROR inquired at the Princess and discovered that both were in town and up to their old mischief, writing plays.

Margaret Dale, George Arliss' leading woman in Disraeli, was leading woman for John Drew, Henry Miller and W. H. Crane.

A play called The Fox, by Lee Arthur, author of Blue Jeans, is to be seen here this Spring with Violet Heming, Helen Lackaye, John Wesley and A. Bryon Beasley.

Charles Richman will be at the American Music Hall soon in a playlet written by himself, The Fire Escape.

Hints of a special Summer production at the Grand Opera House are emanating therefrom.

Louise Dresser, and not Marie Dressler, is mentioned as a possible star of the musical stock at the La Salle next season.

One side of the Disraeli character seems to be missing in the play. One would not gather from it that he was a literary genius, and won a high place in the world of letters before he became prominent in politics and government.

An experiment will be tried later in the Spring among the larger vaudeville houses in the outlying districts. A play will be put on at one of them to run a whole evening, and this play will be booked around a circuit of selected theatres in the city with the original company. It will run a week at the first theatre, every night and several matinees, and another company will start in another play at the same house at beginning of the second week. The effort will be, if the experiment is successful, to establish a wheel of play productions for about ten houses now devoted to vaudeville. The start will be made at the Crystal Theatre, some distance northwest on Milwaukee Avenue, April 10. Lorin Howard is the moving spirit and P. J. Schaefer, of the firm of Jones, Linick and Schaefer, owners of vaudeville theatres, is associated with him in what is called the Howard Amusement Company.

Wilton Lackaye, frightened by the announcement that Mrs. Carter will play Hamlet, and other incidents of the encroachment of women on men's sphere, will begin at once a study of the part of Mrs. Macbeth.

Tanguay crowds filled the Majestic all last week, afternoon and evening. Flo Irwin, Paul Nevins and Ruby Edwood, and the Hess-Munro-Powell Trio were other winners of unusual applause, and the new skillful and very funny bicycle act of the Ahearn Troupe captured the audience. The Three Nevarros also were popular.

Charles B. Evans and his capable little company which included Charles E. Wright, Amy Hamilton, Helene Phillips and Louise Skillman in the part of the domestic, which she makes good farce, again made George Arliss' bit of exaggerated comedy, It's Up to You, William, a source of a great deal of laughter at the Majestic last week.

Warren B. Emerson is managing the Garrick Stock company in Salt Lake City, with two members of his company well known in Chicago, James Durkin, who used to be leading man at the College, and Jessie E. Pringle, who was popular for several seasons at the People's. Other members of the Garrick Stock are Jan Wheatley, Walter Seymour, Margaret Dills, Henry Crosby, J. David Herblin, Helen Collier, Wilson Day, Mabel Dillingham, Reynold Williams, Adele Beaumont, Neil Pratt and Jack Held.

The name of the new play which Lillian Russell is to be seen in at the Blackstone after two weeks of In Search of a Sinner in The First Night. The story is about the production of a new play. Digby Bell will be in the cast.

Charles E. Kohl III arrived recently in good health at the home of Charles E. Kohl II. in this city, and he was immediately added to the managerial at staff of the Majestic and the Western Vaudeville Circuit. It is announced in the "Journal" that he will not begin his active duties until 1932.

Konrad Dreher, a comedian from Munich, is at the Garrick this week in Leo Fall's Jolly Peasant. Emile Berla, Hedwig Richard, Nellie Roland, Angelo Lippich, and August Froelich are in the company.

Otis B. Thayer will play the leading part in the new production, Rock of Ages, by E. E. Rose, in rehearsal here. The play will be put on for two weeks by its owners, Messrs. Rowland and Clifford, who produced the successful play, The Rosary, by the same playwright.

In the new stock company at the Sittner Theatre are Walter McCullough, Sybil Hammersly, Cyril Courtenay, and others. Stock companies will succeed vaudeville at other vaudeville houses, the Julian and Crystal, about the middle of the month.

Thomas Dixon, author of The Clansman, Sins of the Father, and other plays, addressed the Southern Club, and will speak before the Southern Woman's Club and Confederate Veterans.

Picard's Jeunesse was played successfully at the Ziegfeld by actors of the Comedie Parisienne. Herman Devries received especial praise for his jovial old rounder. Marguerite Sokal played Mauricette.

Hundreds of people were turned away last week at the Lyric, where Mr. Sothern and Miss Marlowe completed their three weeks' engagement of Shakespeare plays. Mr. Sothern was especially admired by audiences and critics in The Taming of the Shrew, and all fortunate enough to get seats took evident delight in Miss Marlowe's Kate. The engagement was three weeks this year instead of two last year, but it seems that it will have to be at least a month hereafter.

In the company which will play the new musical comedy, Merry Mary, by Harry Sheldon (not the author of The Havoc), and Hilding Anderson, of this city, at the Whitney April 18 are Sophie Tucker, Myles McCarthy, Genevieve Victoria, Eddy Martin, who is a son of the well-known vaudeville entertainer; Phil Peters, Elise Dixon, Sylvain Langiois, and Wallace Clinton.

The Sins of the Father at the Princess last week brought its author, Thomas Dixon, into view for the first time here as an actor. He played the father, or leading part. Newspaper opinion was not encouraging to him to remain in the profession, and his play was not praised for its construction. A large audience Monday night found much of it interesting and strong. There was a good deal of applause and a general appreciation of some of the effective comedy in the piece, especially that portion of it contributed by the best played part, a study in black, Aunt Minerva, by Mrs. Craig. A strong scene developed now and then, but with much depending on Mr. Dixon, who is not an actor, and on members of his company, which was not strong, the situations were more or less devitalized. In a well delivered curtain speech, Mr. Dixon said that the purpose of his play was to teach abhorrence of intermarriage of blacks and whites. This led him to give the impression for a time, in the last act, that the Southern gentleman's son had married his half-sister, an octoroon daughter of a black woman who, with her secret, had held him in her power and tyrannised over his home. Leonard Ide played the son well in some instances, but was generally too light and over eager. Ethel Wright was pretty as the white girl supposed to be an octoroon, and made sincere efforts at its rather good acting possibilities. Lydia Knott did not suffer as the heavy, the supposed colored mother of the girl. Jack Cowell was acceptable as Andy the servant.

Going Some is receiving its first local stock production this week at the Marlowe, with Albert Phillips as the great athlete.

Former successes of the La Salle under the Singer regime are beginning to come to the Haymarket, with The Honeymoon Trail this week.

The first local stock production of The Great Divide will be given next week at the College.

Albert Chevalier is at the Majestic this week, topping the bill. It is held by at least one manager that Chevalier virtually has not been in Chicago before this season, so slight was the disturbance caused by his plunge into the drama.

H. S. Sheldon, author of The Havoc, is at some nearby hermitage, in the country, writing another play to be ready in the Fall.

If the Blue Bird is played here the big production will be offered at $3 for the best seats. The big McVicker's stage is about what is needed, but the Grand Opera House stage will do very well.

President E. H. Macey, of the National Printing Company, has taken the management of the Criterion. He has been playing traveling attractions for several weeks, and will continue them the rest of the season.

The Girl of the Golden West was given by the stock company at the Imperial Theatre last week. John T. Nicholson played the sheriff effectively. William J. Bauman made the desperado an interesting character, and Eda von Lake was "the girl," but when she soliloquized. He said I had the face of an angel—O hell!"; she was funny. Miss von Lake should learn to swear on the stage, or avoid it. The production was thoroughly good. OTIS COLBURN.

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STAGE EVENTS IN BOSTON

Two Houses Dark—Frenzied Censorship on the Part of the Mayor and Others—Richard Carle, Frank Daniels, and Robert Hilliard Kindly Welcomed.

(*Special to The Mirror.*)

BOSTON, April 4.—Boston has certainly had a mid season experience the like of which was unknown in the memory of the oldest theatregoers. Nobody could recall a time when two of the principal houses in the city were dark for practically a whole week, and, in addition, there were complications around at other houses, so that there was plenty of dramatic news at City Hall, Police Headquarters, and the courts, if not upon the stage.

First of all the ban continued on the Hollis, which was dark as a result of the ultimatum served in The Easiest Way and the banishment to New York. No other attraction could be put in to fill the time, and therefore the only thing to do was to wait until the coming of Ethel Barrymore, on the tenth.

Next came Fritzi Scheff, who for one night held the stage of the Shubert with Mlle. Rosita, the comic opera by Joseph Herbert and Victor Herbert, which had already disappointed the cities in which it was booked, but canceled on the way to Boston. The piece proved to be in an unprepared state, a sort of too-much-of-a-good-thing kind of blessedness. After the first performance, at which the prima donna did not do herself full credit, announcement was made that she was suffering from laryngitis, and the house was dark. Later in the week it was announced that she would be able to reappear, but that was not possible when the time came, so that the rest of the authors, composers and players were able to do quite a bit of reconstructive work of a beneficial nature upon the production.

Mayor Fitzgerald, of course, could not rest upon his laurels as a censor, and consequently he got busy in a mild and inoffensive manner with two of the shows in town—Two Women, given by Mrs. Leslie Carter, at the Majestic, and The Girl from Rector's, at the Globe. After having seen what fault was found with The Easiest Way, the purists expected that Two Women would find trouble, since "unblushing" and other words were used in great freedom in the advance notices. The result was a packed house, just the sort that Madame X, a somewhat similar play, had drawn for weeks, with nothing said about it. To this play Frank Chouteau Brown, the architect, was sent as censor for the Mayor, and when he reported at City Hall the listener heard some loud words, rumor had it, but the play went on, changed a little, but not seriously. Police Commissioner O'Meara was late in getting his report, and, although it was not given out in full, it did not call off the play.

Of course, it was foolish to expect that anything could be done with The Girl from Rector's at the Globe, for that piece had had two engagements in Boston already, and it would be foolish to say that a piece that was all right in 1910 was wrong in 1911. Censors were on hand on the opening and later nights, and the only flurry came with the hint that expurgated lines crept back into the text again as soon as Saint Casey was out of the theatre.

There were rumors of searching for faults in The Girl in the Train and Mlle. Rosita, but each production was pronounced all right.

Meantime, Mayor Fitzgerald and Saint Casey had been so busy with the high priced theatres that they had forgotten all about the burlesque houses, and it was with feelings of surprise that they read that the Watch and Ward Society had decided that the purity limelight had centered on City Hall long enough, and that they would have a little raid of their own. The victims were Harry Farren, manager of the Columbia, and Sig. Acri, the producer of the dissolving living picture that had been at the Howard Athenaeum a whole week and at the Columbia half of another without question. The two were arrested under a clause in the new statutes about public entertainments which have a suggestive tendency. In the municipal court the case was continued until April 4, and the theatrical men were out on $300 bail. The only stir in the proceedings came when the judge was hurried from the court room to go and see the show for himself. The public nature of the investigation may have accounted for the prompt refusal. At any rate, Arvi's mystery holds the bill at the Columbia for a second week, which is quite without a precedent with specialties at this house.

Of the dramatic and musical changes of bill in town, there are only a few. Richard Carle came back to town for an engagement after quite a long absence, and had quite a greeting at the Tremont.

Robert Hilliard was another newcomer with A Fool There Was presented at the Boston, with a somewhat different cast and a lower scale of prices than on its first hearing last year, but it proved as striking dramatically as the Kipling poem on which it was founded.

John Craig has given up trying to announce attractions to follow The End of the Bridge at the Castle Square. He has had one thing after another announced to follow, but now he cuts them all out and gives two weeks of clear leeway to the play of the Radcliffe girl who has caught the Harvard amateur dramatists a thing or two worth knowing.

Frank Daniels had a surprising reception in The Girl in the Train at the Colonial, for it was remembered that he did not set the town on fire the last time that he came here, but the piece pleased instantly, and the house has been so packed that they begin to predict that it will run all the season here. Sallie Fisher, Vera Michalena, and Aileen Hodgeson are the leaders among the girls.

Meantime The Commuters keeps right along at the Park, and the orchestra is under the stage every Saturday, to afford more seats to hold the suburbanites who come for the week end.

All the regular opera season there had been hopes of Lohengrin, which was one of the German operas suggested, but never given. The Back Bay Opera House sees it this week, however, given by the Aborn forces, which have settled down to what apparently will be a prosperous Spring season, repeating the experiences of a year ago. At any rate there will be no light opera season for rivalry this year, but it looks as if there would be two Summer stock companies, with Lindsay Morison opening at the Majestic May 15 in The Girl of the Golden West and John Craig not closing.

Augusta Glose heads the bill of the week at Keith's, with Hugh Herbert, the Four Fords, the Keatons and Buster, Mr. and Mrs. McIlreevey, Conroy and Lemaire, Elida Morris, the Tuscano Brothers, and Al. Ravno's bulldogs.

The burlesque bills of the week are: Gaiety, Clark's Runaway Girls in The Aviators; Howard Athenaeum, The Jolly Girls, and the house olio as usual; Columbia, The Rector Girls; Casino, the Hastings' Show.

There is an exciting Wild West row impending. 101 Ranch opens for a week at the Arena Saturday, but Buffalo Bill's men are already in town making things lively for his coming and farewell at the new ball ground, which are being placed in readiness for the week of May 15. The only thing lacking would be The Round Up, and there is plenty of time to book that still.

The latest theatre to be built on paper in Boston is at the Back Bay, where a plan is outlined to do away with Chickering Hall and change the structure into a playhouse, with a roof-garden on the top—a good location for such a feature, as it is so near the Italian garden in front of the Christian Science Temple. If the new theatre is built, it will be called the St. James.

There were some rumors that The Chocolate Soldier would come back to the Majestic for a long Spring engagement, but instead of that the time will be given over to the revival of The Prince of Pilsen.

Leonora Bradley, who was formerly one of the most popular players in the stock company at the Castle Square, is coming back to the Globe next week in St. Elmo. She will take advantage of the engagement here to keep her eye on her poultry farm out at Townsend.

Clayton D. Gilbert, of the New England Conservatory of Music, has written two one-act plays, Nita and Out of the Shadows, and they will be given their first performances on any stage in Jordan Hall April 8. A number of musical novelties also will be included in the bill, which will show his best pupils.

It surprised some of the opera goers to read in the New York papers that when Constantino sailed for Europe he was accompanied by his twin sons, seventeen years old. His press bureau has been very active all the opera season, but nothing was said about twins.

There was a suffragette novelty given last week at the rooms of the Massachusetts Woman's Suffrage Association, on Boylston Street. It was a one-act play called The Best Thing That Could Have Happened, and Mrs. Bertha S. Papazian, the author, played the heroine.

John Craig made a substantial addition to the fund being raised to purchase the old home of Louisa M. Alcott at Concord. He gave a special morning performance of Arms and the Man at Castle Square, starting at 11 o'clock, for the two regular performances of The End of the Bridge had to be given. The occasion was awarded society patronage.

Mrs. Guy Currier (Marie Burress, of the old stock company at the Museum) opened her home on Commonwealth Avenue last week, when Mrs. Adelaide Hibbard, widow of the late Mayor, read Chantecler.

Henry Jewett, who closed his fourth year with The Man from Home when it started on one night stands, has returned to his home in this city and will devote his Summer to golf very largely.

It was a pretty compliment to Fritzi Scheff that the National Flower Show at the Mechanics' Building should send down enough long stemmed roses to her so that the ushers could give one apiece to every woman in the Shubert to see the production of Mlle. Rosita.

The Hasty Pudding Theatricals had their Boston night last week at Jordan Hall, where The Crystal Gazer proved one of the best of all their musical concerts.

Lotta Crabtree's country place at Squamtown was the scene of a picturesque auction sale last week, when all sorts of things from ploughs to lobster pots brought low prices. The cattle and equipment belonged to her brother. It is understood, and none of the former actress' horses was sold at this time. It was a miscellaneous outfit and prices ranged from $400 for a carryall to 5 cents for a lobster pot.

JAY BENTON.

PHILADELPHIA.

Several Plays Run for Unusual Periods—The New Opera—Attractions of the Week

PHILADELPHIA, April 4.—The usual run of good plays still continues in the Quaker City. The week ending April 1 witnessed the production of four new dramas: The City, at the Lyric; Raffles, at the South Broad; Three Weeks, at the Grand, and The Smart Set, at the National.

With the advent of that powerful problem play, The City, its opposite, The Country Boy, completed a fourteen-week run at the Walnut, being a comedy filled with clean, wholesome humor and wit, and driving home a moral in a clear-cut but not distasteful manner. The Country Boy has played continuously to crowded houses.

John Barrymore at the Garrick in The Fortune Hunter is still pleasing audiences, and Philadelphia theatregoers have not given any indication that they are tired of watching the city boy make good in the country. It seems odd that in one week three plays should be here, The City, The Fortune Hunter, and The Country Boy, each depicting life in the country and city, and each treating the same problem in a different way.

H. B. Warner in Alias Jimmy Valentine had his second big week at the Adelphi, and is booked for several weeks yet to come. Madame Sherry at the Forrest is drawing crowds, although its most popular song, "Every Little Movement," has become woefully ancient, even the hurdy-gurdies playing it. Nora Bayes and Jack Norworth are playing before a crowded house at the Chestnut Street Opera House, and are being complimented by their Philadelphia friends. Of all the songs "Turn Off the Light, Mister Moon," seems to make the greatest hit. The Norworths give promise of rapidly developing into two of the leading attractions on the stage of light comedy.

At Keith's there is an all-comedy bill that includes Honor Among Thieves, the Kenton Fun Family, Mary Norman, Hart's Six Steppers, Tom Edwards, Will Rogers and company, and Arthur Whitelaw.

Flaming Rome, the horrors of the arena and the musical loveliness of especially the first and second acts deeply interested the audience at the Metropolitan Opera House, where Quo Vadis received its premiere in this country. The appeal of this new opera by Jean Nougues and Henri Cain is twofold. The opening and final acts are by far the richest musically, and here the composer has written musical drama of enduring quality and considerable absolute beauty. The intervening scenes are large and spectacular in their artistic caliber, much above a gorgeously mounted melodrama. The musical accompaniment is fairly suitable, but does not quite reach the pitch of tragic excitement suggested by the libretto.

Other operas given during the week include Lohengrin, triple bill of Secret of Suzanne, Cavalleria Rusticana and I'Pagliacci, Quo Vadis and a gala performance of one act of the following: La Boheme, Tales of Hoffman, Thais, Secret of Suzanne, and Faust.

Following its successful run in New York, The City has reached Philadelphia. Its sordid details are known to all and do not need repetition. Tully Marshall's portrayal of a drug fiend whose incarnate desires and lusts get the better of him was so vivid, so true in his acting, that it made many strong men and women in the audience shudder. George Melrose, who took the part of the banker's son, was formerly leading man of the Chestnut Street Theatre Stock company, of this city.

Kyrie Bellew again appeared to a Philadelphia audience in Raffles at the South Broad Street Theatre, after an absence of several years. His fitness for the titular part has remained undisputed, and he is at his best in portraying roles involving the assumption of Old World elegance. A company of admitted competence has been assembled by Charles Frohman in support of the star.

Jeanne Fowler in the title-role of A Modern Salome at the Grand Opera House showed herself a capable artiste from the start, and in several situations awoke the house to enthusiasm by her fine work. W. H. Varnwald as her paramour supported her excellently. A popular combination of negro talent, the Smart Set, was at the National in their three-act musical comedy, His Honor the Barber.

Monday night there was no attraction at the Walnut, and the Forrest performance was delayed over an hour. This was due to a New York train being delayed by the terrific wind storm.

The concluding programme of the Philadelphia Orchestra season at the Academy of Music on March 31 and April 1 took on a special and unusual character, representing the request numbers selected by the patrons. The programme represented all the symphonies in extraordinary contrasts. The Fifth of Beethoven was the culmination of all that is great in the works of one who is not only the colossus of the classical school, but the inspiring founder of all that came later to be called the romantic school. Tschaikowsky's Pathetique summed, as no other modern work does, the emotional tendencies of his generation.

New attractions opening April 3 include The Arcadians, at the Chestnut Street Opera House; The Thief, at the Grand Opera House, and Happy Hooligan, at the National. Other plays at all the theatres hold over, with the exception of the Walnut, which will be closed until April 17, when it will open with Marjorie Daw's new comedy, Behind the Scenes. This will be its first production. The opera repertory of the week includes the final production of the season of Natoma, with an all-star cast; La Gioconda, by the Metropolitan Opera company of New York, and the final performance of the season of the Philadelphia-Chicago company in Quo Vadis.

J. SOLIS COHEN, JR.

WASHINGTON.

A New Stock Company—Billie Burke's Next Play—Attractions of the Week.

WASHINGTON, April 4.—Lillian Russell is seen this week at the New National Theatre in In Search of a Sinner. In the leading role, Miss Russell shines resplendent at the head of a company that includes Harry C. Browne, Joseph Tuohy, Alfred C. Hudson, Jr., Lynn Pratt, Victor Benoit, John G. Brammell, Edward Warren, Daniel Fitzgerald, Hattie Russell, Jessie Ralph, Elise Scott, and Ruby Ross. Next week, Zelda Sears in The Nest Egg.

Robert Mantell, assisted by Marie Booth Russell and a strong supporting company, is at the Belasco Theatre presenting a nightly change of Shakespeare. The opening bill was King Lear. Other plays will include Hamlet, Tuesday night; As You Like It, Wednesday matinee; Richelieu, Wednesday night; Othello, Thursday; Macbeth, Friday; The Merchant of Venice, Saturday matinee, and Richard III., Saturday night. More than unusual interest attaches to the performance of Othello to be given Thursday night, as Mr. Mantell will appear as Iago. Charles B. Hanford will make an only appearance in the role of the dusky Moor. Next week, The Layolle New Orleans French Grand Opera company for a two weeks' engagement.

This week at the Columbia Theatre is a veritable hippodrome of magic and necromancy with Thurston, the magician, and his completely elaborate stage productions. Theodore Bamberg, premier English shadowist, contributes interestingly to the entertainment. Next week, Lyman H. Howe's Travel Festival.

Managers Baker and Castle present Graustark this week at the Academy of Music. Next week, Paid in Full.

The last concert of the series given by the Philharmonic Society of New York occurred at the National Theatre last Tuesday afternoon. Madame Kirkby Lunn was the soloist.

The Belasco Theatre was closed last week on account of the death of the father of Sam Bernard, the star of He Came from Milwaukee.

Daniel Frohman was here during the early portion of the week to visit his play and stars, Seven Sisters, Charles Cherry and Laurette Taylor, at the Columbia Theatre.

Billie Burke, who has just concluded a fine engagement at the National Theatre, starts from here for a long tour of the West, which will bring her season up to late in July, closing on the Pacific Coast. Miss Burke, who is a Washingtonian by birth and right, says her next new play will be by an American author. "Since I have become a star I have played a French girl in Love Watches, an English widow in Mrs. Dot and now a Belgian girl in Suzanne. Next I am going to, I hope, impersonate an American girl."

Mary Garden, under the local management of Miss Cryder, appeared in concert at the National Tuesday afternoon, April 4. She was assisted by Arturo Tebaldi, violinist, and Howard Brockway, the composer and pianist.

The Princeton Triangle Club will pay its annual visit to this city April 18, giving a performance of this year's college musical review at the Columbia Theatre.

At the Majestic Theatre commencing this week, with two performances a day, the O'Conner and Rowe Stock company will present plays for the rest of the season. Harry Rowe is manager, with Herbert O'Conner leading man, Edna Cecil Daly leading lady and others that comprise Charles O'Conner, J. C. Kline, J. D. Herbert, Chris Humble, Harry Monroe, Frank Rose, Fred Parker, Hazel Arlington, Frances Lee and Josephine Baxter. Popular dramas will be featured.

Henry W. Savage, of the Savage English Grand Opera company, has engaged Richard P. Backing, tenor, of this city.

Nat Wills heads the bill this week at Chase's, in his new trampologue, To England by Cattle Boat. The strong programme also presents J. C. Nugent and company in the comic oddity, The Squarer; Horace Wright and Rene Dietrich, operatic vocalists; Arnold and Durand, instrumental grotesques; the Six Dancing Dennos; the Boises, sensational gymnasts, and Hyman Meyer, the man at the piano.

The vaudeville bill at the Casino is headed by "the commander-in-chief of the army of fun," Press Eldridge, who scores a big hit in his laughable monologue. Other acts include the Peroquin Twins, globe rollers; De Marse and Boyle, musical specialists; George Nagel and company in comedy, How Props Butted In; Spencer and Spencer, song and dance comedians, and Master Melville, a talented young juvenile entertainer.

Jermon's Columbia Burlesquers is this week's attraction at the Gayety.

The Smart Set company is at the Howard Theatre, presenting S. H. Dudley in His Honor the Barber.

JOHN T. WARDE.

PITTSBURGH.

Attractions of the Week—Death of William A Staley, a Well-Known Musician.

PITTSBURGH, April 4.—From the beginning to the end of Baby Mine the large audiences at the Alvin last week were kept in almost continuous laughter, a rare occurrence. Dainty Marguerite Clark has developed into a clever little actress and played her role of Zoie delightfully. Earle Mitchell distinguished himself by the finished and earnest portrayal of Jimmy Jenks, and Ernest Glendinning mastered the part of Alfred Hardy, a role which could be easily overacted. The others of the company were capable. Sam Bernard and company in He Came from Milwaukee is the current attraction, with a return engagement of The Chocolate Soldier underlined.

The Arcadians pleased large audiences at the Nixon during the past week. It was beautifully and picturesquely staged, and presented by a large and efficient company. Frank Moulan and Percival Knight were the comedians and shared the honors for creating fun. Ethel Cadman's several solos won encores. As Eileen, Julia Sanderson was pleasing, especially in her nimble and graceful dancing. Josephine Hall had little to do as Mrs. Smith, but deserves mention, and the large chorus was unusually good looking and showed that it was splendidly drilled. This week offers The Country Boy, which will be followed by Montgomery and Stone in The Old Town and David Warfield in The Return of Peter Grimm.

An interesting series of tricks and illusions was presented by Howard Thurston at the Lyceum to good attendance, and, aside from a little transformation sketch in which he uses an automobile, his programme is nearly the same as that of last season. Beatrice Foster and several assistants, together with a number of accomplices planted among the audience, aid him throughout the performance. Theodore Bamberg, shadowist, is an added feature. The Virginian this week.

At the Duquesne the Harry Davis Stock company presented My Partner satisfactorily the past week, and The House Next Door is this week's bill.

The Dainty Duchess company is at the Gayety, and Miner's Americans are at Harry Williams' Academy.

William A. Staley, director of the Lyceum orchestra for several seasons past, at one time a member of Victor Herbert's orchestra and well known and universally liked, died on the 24th ult. and was buried here on the following Sunday. Pneumonia was the cause of his death. He was thirty-seven years old, and leaves a widow and a young son.

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MONDAY, April 10, Farewell Week
Monday, Tuesday and Thursday, Private Secretary; Wednesday, Two Much Johnson; Friday, Sherlock Holmes; Saturday Matinee, Secret Service; Saturday night, positively farewell performance: 1st act, The Private Secretary; 2d act Secret Service; 3d act Too Much Johnson; 4th act Sherlock Holmes.

LYCEUM 45th St. nr. B'way. Tel., 846 Bryant. Evenings, 8:15. Matinees, Thursday and Saturday, 2:15.
DANIEL FROHMAN, Manager
HARRISON GREY FISKE Presents
MRS. FISKE
And the Manhattan Company in
MRS. BUMPSTEAD-LEIGH
A New Comedy in Three Acts
By Harry James Smith.

CRITERION B'way, 44th St., Evs. at 8. Mats. Wed. and Sat. at 2. Charles Frohman, Manager.
JOSEPH M. GAITES' Spectacular Production.
With Tyrone Power, Constance Collier, Arthur Forrest and 50 others.
THAIS
The story of a sinner who became a saint and a saint who sinned.
Unequalled Since BEN-HUR

KNICKERBOCKER Broadway and 38th Street.
AL HAYMAN & CO. Proprietors
Evenings at 8:15. Mats. Wed. and Sat. at 2:15.
Curtain spoken at 8:15 and at 2:15)
Last Two Weeks
CHARLES FROHMAN Presents
MAUDE ADAMS
In Edmond Rostand's Play
CHANTECLER

HUDSON Theatre, 44th St., near B'way Evenings at 8:15.
Matinees Wednesday and Saturday at 2:15
HENRY B. HARRIS - - Manager
DAVID BELASCO presents
Blanche Bates
In a New Farcical Romance
NOBODY'S WIDOW
By Avery Hopwood

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Central Park West, 62d-63d Sts. Tel. 8800 Col.
LAST WEEK OF THE SEASON
Monday, Wednesday, Friday Evenings, 8:30, and Wednesday Matinee, 2.
THE PIPER
Tuesday, Thursday, Saturday Evenings, 8:30, and Saturday Matinee, 2.
THE BLUE BIRD

WINTER GARDEN
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Continental Idea of Variete and Music Hall
Evening Prices from 50c. to $2.50.
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SMOKING ALLOWED
Special Sunday Night Concerts, Prices 50c. to $1.50

GAIETY B'way & 46th St. Evs. at 8:30. Mats. Wed. and Sat. at 2:30.
"A laugh in every line."—World. "A whole carload of fun."—Chas. Darnton, Evening World.
HENRY W. SAVAGE Offers
A PULLMAN CARNIVAL IN THREE SECTIONS
EXCUSE ME
By Rupert Hughes
Seats 10 Weeks in Advance.

GEO. COHAN'S THEATRE, Broadway & 43d St. Evs., 8:15. Matinees, Wednesday and Saturday
COHAN & HARRIS present
GEO. M. COHAN'S NEW COMEDY
GET RICH QUICK WALLINGFORD

NEW AMSTERDAM THEATRE W. 42d St. Evenings, 8:15. Mats. Wed. and Sat.
KLAW & ERLANGER Present
THE PINK LADY
A New Musical Comedy from the French of "Le Satyre." Book and Lyrics by C. M. S. McLellan. Staged by Julian Mitchell and Herbert Gresham. Music by Ivan Caryll.
LARGE ORCHESTRA AND COMPETENT CHORUS

LIBERTY THEATRE, 42d St., West of Broadway. Evenings at 8:15 Matinees Wednesday and Saturday at 2:15
KLAW & ERLANGER, - - - Managers
WERBA & LUESCHER present
THE BEWITCHING PRIMA DONNA
"EVERY SOPRANO IS AN ENCHANTRESS."—Syracuse Herald. Seats on sale 3 months in advance.
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IN THE
SPRING MAID
From the German of Wilhelm and Willner, by H. B. and R. B. Smith. Music by H. Reinhardt.

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THE CONCERT
Hermann Bahr's Comedy.
American Version by Leo Ditrichstein.

REPUBLIC THEATRE, W. 42d St., near Broadway. Evenings at 8:15.
Matinees, Wednesday and Saturday, 2:15.
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LAST WEEK
Klaw & Erlanger present **REBECCA OF SUNNYBROOK FARM**
By Kate Douglas Wiggin and Charlotte Thompson Founded on the famous Rebecca Books.
April 10—FRANCES STARR in THE EASIEST WAY

WALLACK'S B'way & 30th St. Evs. 8:20 Matinees Wed. & Sat. 2:15
Popular Wednesday Matinee, 50c. to $1.50.
LIEBLER & CO.'S PRODUCTION OF
POMANDER WALK
A New Comedy by LOUIS N. PARKER.

Gossip of the Town.

Adelaide French, supported by the Paul Gilmore company, will close their season on April 8 after touring the country for the last thirty-five weeks. The season has been a very successful one. The company will lay off for four weeks and start out in a new play on or about the first of June. A. R. Sanders will join John E. Henshaw, who opens on April 15 in his new play, The Best People on Earth, making four weeks' tour of one-night stands before entering Chicago, where the play is booked for a Summer run.

Esther Dondero, of Willimantic, better known to theatregoers as Esther Joyson, has been engaged by the Poli Stock company at Norwich, Conn.

"Shorty" De Witt, a comedian small in stature, has been engaged by Gus Hill to enact the part of Jeff in the company which Mr. Hill will organize to portray the many adventures of Bud Fisher's Mutt and Jeff, all of which will be given their premiere next season. There will be three Mutt and Jeff companies on tour next season, one a duplicate of the other.

John A. Himmelein's Associate Players are now in their thirty-fourth consecutive week playing through the coal regions of Pennsylvania. Besse Dainty, who heads the company, has established a great reputation this season and made hosts of friends in each city. Next season Mr. Himmelein will put Miss Dainty at the head of her own company in a repertoire of high class royalty plays. The company will carry everything calling for a clear stage.

Professor Brander Matthews, of Columbia University, has added two Augustus Thomas plays, The Witching Hour and As a Man Thinks, to the curriculum of dramatic literature at the university. Other American plays used there are Clyde Fitch's The Girl with the Green Eyes and Bronson Howard's Shenandoah.

Wilton Lackaye, who has just closed a two weeks' engagement at Powers' Theatre, Chicago, will return to that city for an additional run of four weeks, commencing April 9, at the Studebaker Theatre.

Garland Gaden was recently engaged for a week by Nelson Roberts to play the trainer in Wildfire, the opening bill of the stock season at Rand's Opera House, Troy, N. Y., March 27. Harry Doll Parker rehearsed the play and the original Lillian Russell production was used.

Mr. and Mrs. Walter O. Hill (Alice Donaldson) have returned to New York from a four weeks' trip through the South, combining business and pleasure. They are now busy with preparations for the opening of their stock circuit on Long Island. Rehearsals will commence immediately, and the company will open Easter Monday.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): Week of the Circus, with Ida St. Leon, March 26-28; good co.; fair business. Sarah Bernhardt in Camille 25; excellent cast; delighted large audience. The Fortune Hunter, with Fred Niblo, Frank Bacon, Robert Lowe, and Alma Belwin 27; an excellent cast, and conceded the best comedy seen here in many seasons; delighted the largest house of the year; Mr. Niblo and Miss Belwin scoring a big hit. The Three Twins 30.——LYRIC (Gaston Neubrik): James K. Hackett in A King's Game 25; capable co., to good business. Louis Mann in The Man Who Stood Still 3.

MONTGOMERY.—GRAND (H. C. Fourton): Sarah Bernhardt in Camille March 24; one of the events of the season; house sold out. Louis Mercanton, Madame Bernhardt's personal manager, spoke in very complimentary terms of the recent many improvements in THE DRAMATIC MIRROR. Polly of the Circus 27. The Fortune Hunter 29.——MAJESTIC (W. K. Couch): Majestic Opera co. disbanded the 27th. James K. Hackett 28. Louis Mann 4.

SELMA.—ACADEMY (William Wilby): Della Fox March 15 failed to materialise. Polly of the Circus 25, matinee and night, to moderate business on account of inclement weather. The Three Twins 14.

TUSCALOOSA.—AUDITORIUM (C. F. Flinn): Virginia Harned in The Woman He Married March 25; fair house; fine performance.

ARIZONA.

BISBEE.—ORPHEUM (L. J. Overlock): The Chinatown Trunk Mystery March 19; fair co.; good business. Lew Dockstader's Minstrels 20; excellent co.; capacity.

PHOENIX.—ELKS' (George Kirkland): Lew Dockstader's Minstrels March 22; excellent; capacity.

ARKANSAS.

LITTLE ROCK.—CAPITAL (Fred Pennell): Seven Days March 20; performance and business good. May Robson in The Reformation of Aunt Mary 27. Robert Edeson in Where the Trail Divides 28. The Climax 1. Madame Sherry 3, 4.——KEMPNER (A. M. Ybanez): Virginia Harned in The Woman He Married 21; one performance on account of Miss Harned's illness. Grace Van Studdiford in The Paradise of Mahomet 25; excellent performance, to big business; support good. International Scenic Festival 27-1.——ITEM: A. M. Ybanez, manager and treasurer of the Kempner Theatre, the last season, left 29 for Jersey City to join Miller Brothers' 101 Ranch, in the capacity of treasurer.

HOT SPRINGS.—AUDITORIUM (J. Butterfield): Seven Days March 21 pleased a good house. Grace Van Studdiford 22; a splendid production and business. Al. G. Field's Minstrels (return) 23; capacity house. May Robson in The Rejuvenation of Aunt Mary 24; one of the best comedies seen here this season. Robert Edeson 27. Climax 31. Madame Sherry 4.——NEW PRINCESS (J. Frank Head): A splendid bill 23-25 includes Neola, Morris and Morris Den Orr Sisters and Gallager, Arthur Angle, and Vara Berliner, a violinist, who deserves special mention. 28-30: Watson and Little, Sol Berns, Chris Sweet, Josie McIntyre, and Gracie Emmet and co.

TEXARKANA.—GRAND (Charles E. Sasseen, res. mgr.): Grace Van Studdiford in The Paradise of Mahomet March 24; a most excellent performance, to a large house. Virginia Harned 29 canceled.——ITEM: Manager Sasseen states that on April 1 the Grand will be opened as a vaudeville house, continuing throughout the Summer. Many good attractions have been booked, and the prospects are for a very successful season.

CALIFORNIA.

SAN FRANCISCO.

Francis Wilson at the Columbia—A Week of Good Business Recorded.

Francis Wilson opened March 20 at the Columbia to a good house, and the comedian was droll and entertaining. With him are Charles Handyside, Richard Gordan, Thomas Tracy, Soldene Powell, Mrs. Ogden Child, Edna Bruns, Eleanor Barry, Baby Davis, Virginia Lee, Beatrice Shaw, Louise Marshall, and Harold Merriman.

Mary Jane's Pa at the Alcazar 20, with Max Figman again in the leading role, proved an excellent vehicle for the peculiar kind of humor for which he is known. He has a good following, and next week The Old Curiosity Shop will be given.

Merry Widow at the Savoy is as popular as ever, and done as satisfactorily as heretofore, notwithstanding the fact that the characters have been played by the same people for a number of years. They seem to infuse the same earnest spirit into the parts as they did when first cast. Next comes Marie Dressler in Tillie's Nightmare.

Kolb, of the late team of Kolb and Dill, has made a big hit at the Orpheum in The Delicatessen Shop. John Morrisey, resident manager of the Orpheum, is East on his Spring business trip. Barnard and Weston were the distinct hit last week.

The Empress has Bobby Pandur, Master Schooler, the boy Paderewski, and Whitehead and Grierson.

Bussoni was the first artist to play in the new Scottish Rite Hall, matinee, 19, to an appreciative audience.

The Wigwam is doing a big business, and the American likewise.

Elman, the violinist, will be here 26 and 2. Sothern and Marlowe will be at the Savoy in May, Ethel Barrymore at the Columbia, and an assurance that Madame Bernhardt will also come to the Columbia. A. T. BARNETT.

LOS ANGELES.

Marjorie Rambeau and Lewis Stone Pronounced Clever—Lottie Kendall Enjoyed Her Visit.

Melodrama at the Belasco March 20-25 in the shape of Under Two Flags drew well and was exceptionally staged and played. Marjorie Rambeau was happily cast as Cigarette, a role in which she instilled much winsomeness and fervor, her interpretation was a human one and cleverly acted. The part of Bertie Cecil, assigned to Lewis Stone, could not have fallen in better hands, and the balance of the cast was suitably placed and exerted every energy toward its success. Great interest is being manifested in the first production of Peace on Earth, which will receive its initial staging under the personal direction of McKee Rankin the coming week. Mr. Rankin will take part in the play and will create the part of Reuben Gilbert, a robust, genial Kentucky sheriff. This is not a religious play, but one portraying a Kentucky feud.

Marie Dressler in Tillie's Nightmare packed the Majestic for seven nights and three matinees 19-25. The piece is evidently given in its New York entirety, and is a snappy and swiftly moving affair. Lew Dockstader's Minstrels comes 26-1.

The much heard and talked of Madame Sherry is playing 20-25 at the Mason to crowded houses, and by rights is entitled to another week. Lottie Kendall, an old favorite here, quite captured the audiences with her stunning looks, gowns and dances; she was accorded a warm reception. Ann Tasher cast as Yvonne Sherry easily established herself as a favorite from the very start; she is a petite type with an attractive little voice and manner which are compelling. Oscar Figman, who is well known here, had his share of applause for his clever work as Theophilus Sherry. The engagement was a heavy financial success.

Mary Jane's Pa proved an exceptional attraction at the Burbank 19-25, with each member of the co. splendidly cast and imbued with his respective role. Three new members have been added to the Burbank roster, and will appear next week in Mrs. Temple's Telegram. They are Ida Adair, who will be the leading woman; Walter Gilbert, who will succeed Frederick Gilbert; also Sydney Ayres, who has been for some time at Ye Liberty Theatre at Oakland. This will be the last week of A. Byron Beasley, who will go East about April 1, to fill an engagement with Mr. Morosco's Eastern production of The Fox.

Mr. Lawshe, the author of Peace on Earth, which is to have its initial staging at the Belasco 27, has arrived in the city from New York to assist McKee Rankin in the production.

Lottie Kendall, who is with the Madame Sherry co. playing at the Mason, is enjoying her week here with her mother, who lives in Los Angeles. Miss Kendall, for many months, played with Seaman Opera co. here at the Grand Opera House. DON W. CARLTON.

OAKLAND. — MACDONOUGH (H. H. Campbell): Gertrude Elliott in The Dawn of a To-morrow March 24; very fine attraction, to capacity house; co. far above the average. Madame Sherry 29, 30.——LIBERTY (H. W. Bishop): Bishop's Players presented Is Matrimony a Failure? 20-26; well presented, to large attendance. The Lottery Man 27-2. The Melting Pot 3-10.——ITEMS: Bernard and Weston, San Francisco ragtime players, are the headliners on the Orpheum programme, and are making an immense hit.—Sigmund Beel, the celebrated violinist, gave a concert at Ebell Hall 24. House entirely sold out. Great artistic success.—Marie Baker, of the Baker Stock co., Portland, has joined the ranks of the Liberty Stock co.

RIVERSIDE.—LORING OPERA HOUSE (F. C. Nye): Elks' Minstrel Show March 13, 14; good local talent played to crowded house. Frederick Warde in Julius Caesar 19; finished performance; fair house. The Climax (under auspices Woman's Club); good co.; fair house. Dockstader's Minstrels 24. Richard Jose in Silver Threads 29.——ITEM: Girl from Rector's 22 canceled by action of Mayor and City Council.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): Richard J. Jose in Silver Threads March 18 pleased big business. Gertrude Elliott 21. Frederick Warde 24. Madame Sherry 27.

PASADENA.—CLUNE'S THEATRE: The Climax March 21 pleased small house.——NORTON (J. R. Norton): Richard J. Jose in Silver Threads 28.

COLORADO.

DENVER.

Ruth St. Denis Pleased Broadway Audiences—Record of the Week.

Ruth St. Denis at the Broadway March 20-26 proved quite a sensation in dances of the Orient. Good business was done throughout the week. The Girl in the Taxi 27-2. The Yankee Girl 3-9.

The Auditorium offers Edwin Terry 3-9.

The Man of the Hour was well received at the Tabor 19-25. The offering was acted very well and the house was crowded the entire week. A Gentleman from Mississippi 26-1. Field's Minstrels 2-8.

Will H. Murphy, Blanche Nichols and co. head the Orpheum bill 27-2. Other acts are Porter J. White and co., Maxim's Models, A Seymour Brown and Nat Dayer, Loney Haskell, and the Kuma Family. All acts pleased; business big.

The Majestic offers Wilfred Clarke and co. as a headliner, completing the bill with Stirling and Chapman, Fred and Elsa Pendleton, Caron and Farnon, Mimic Four, and Mabel McKinley. All good acts to excellent business.

W. EARL ALKIRE.

COLORADO SPRINGS.—GRAND (S. N. Nye): The Barrier March 15 received good business; co. good and story well acted out. The Man of the Hour, matinee and night, 18, had good patronage. Raymond Hitchcock in The Man Who Owns Broadway 20 to good business; Mr. Hitchcock extremely funny, as usual; support very good. The Girl in the Taxi 23. A Gentleman from Mississippi, booked matinee and night 25, canceled, owing to illness of main lead. Ruth St. Denis 28.

PUEBLO.—OPERA HOUSE (E. G. Middlecamp): Ruth St. Denis March 27. Al. G. Field's Minstrels 31. Chinatown Trunk Mystery 4. Bachelor's Honeymoon 12. A. Woods, Frasee and Lederer's Madame Sherry 14. Sidney Drew 26. H. E. Pierce and co. in Man on the Box 27. David Belasco in The Lily May 1. Sarah Bernhardt 16. Anna Held in Follies of 1910 19. George Ades in Father and the Boys 22.——ITEM: Gentleman from Mississippi canceled.

CONNECTICUT.

HARTFORD. — PARSONS (H. C. Parsons): Seven Days March 24, 25 (return engagement), with Willard Louis, James Manley, Irma La Pierre, Clare Granville, and Rose Tapley; pleased good-sized audiences. Bright Eyes, Joseph M. Gaites' musical success, 27, 28 (return engagement), under the auspices of the Hartford Police Mutual Aid Association, played to packed houses with extra matinee 28, with Cecil Lean and Florence Holbrook and original cast, including Vera Finlay, Florence Courtney, Percy Lyndal, Arthur Conrad, and Herbert Salinger, and Frank Brownlee. Richard Carle 29 in Jumping Jupiter, by Karl Hoschna, pleased a big audience with a well-balanced co., including Joseph C. Miron, Edna Wallace Hopper, Will Philbrick, Ina Claire, Burrell Barbarette, Natalie Alt, Helen Raymond, Lester Crawford, John Goldsworthy, Jessie Cardownie, and Isabelle Winlocke. The Aborn English Grand Opera co. 30-1, with Edith Bradford, Bertha Davis, Domenico Russo, Edith Helena, and George Shields, appearing in Lucia, Carmen, Il Trovatore, Martha, and Faust. The Traveling Salesman 4. George Honey Boy Evans 5.

A. DUMONT.

NEW HAVEN.—HYPERION (E. D. Eldridge, res. mgr.): Prince of Pilsen March 25, matinee and night, and well received.——OPERA HOUSE (M. T. Yack, res. mgr.): U. T. C. 24, 25; fair co.; usual business. Aborn English Grand Opera co. 27-29 in Lucia, Il Trovatore, Carmen, and Faust; good co.; fair patronage. Richard Carle in Jumping Jupiter 31, with Edna Wallace Hopper; fine patronage and co. McFadden's Flats 1.——ITEM: Without question the greatest interest in anything musical in this city for some time was the appearance of Madame Tetrazzini and her co. at the Second Regiment Armory 29, under the auspices of the New Haven Grays. This military co. is an unusually popular organization, and gives each Winter an event of importance in dramatic circles. The concert by Madame Tetrazzini was greeted by fully three thousand persons, who came through torrents of rain and roars of thunder. The night was one of the worst of the Winter, but all thoughts of weather were dispelled under the charm of the musical treat. Madame Tetrazzini was in glorious voice, and the rapturous applause evidenced the immense satisfaction of all auditors. E. J. TODD.

NORWICH.—POLI'S (J. W. Rusk, res. mgr.): An elaborate revival of The Two Orphans was the offering March 27-1; the good old melodrama was given a fine production. The cast was well selected and Miss Montgomery as Louise added another to her already long slt of artistic impersonations. Miss Charvenet as Henrietta was also very good indeed, while Miss Hayner as Madame Frochard and Miss Fisher as the Nun were admirable. Mr. Stedman as Jacques and Mr. McKnight as Pierre were well suited to their roles, and Mr. Shropshire as the Count acquitted himself most satisfactorily. Mr. Dunbar, Mr. Robb, and Mr. Booth all had parts to their liking and gave a good account of themselves. The play was carefully staged under the direction of Mr. Sedler. Next week, Charlie's Aunt. Well-filled house all the time.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Henry Miller delighted a large audience in The Havoc March 24; his supporting cast is very competent. Stetson's U. T. C. did phenomenal business twice 27. George Evans' Honey Boy Minstrels 6.——KEENEY'S (P. McMahon): Vaudeville and pictures 27-1 to good returns.——ITEM: McMahon and Keeney, who control the management of Keeney's Theatre in this city and many other theatres east of Chicago, have decided to add Hartford to their chain of houses next season.

STAMFORD.—ALHAMBRA (John Ravold): The Forbes Stock co. March 20-25 in Beverly of Graustark to excellent business. Justina Wayne scored heavily as she starred in this piece for several seasons. Gus Forbes made an ideal Baldos. Caroline Morrison made a big hit as the old mammy. A Navajo's Love 27-1 to good business. Mae Desmond had some excellent opportunities of which she took full advantage. Next week, The Two Orphans.

WATERBURY.—POLI'S (Harry Parsons): The Prince of Pilsen March 24 pleased large audience. Cecil Lean and Florence Holbrook in Bright Eyes 25 filled the house with a well-pleased audience. Richard Carle and co. in Jumping Jupiter 27 to good business. The Traveling Salesman 30. The Wolf 1. William Hodge in The Man from Home 3. Evans' Minstrels 4. The Girl of My Dreams 8.

WINSTED.—OPERA HOUSE (Harry Gale): Walter Perkins in Gay Matilda gave their first performance here March 30; the co., with the exception of the chorus, is very good; Mr. Perkins as Red and Jean Irwin as Matilda Merrigold were especially pleasing in their parts. Baker and Castle were here from New York to witness the performance.

WILLIMANTIC. — LOOMER OPERA HOUSE (John H. Gray): Lillie's Vaudeville March 23-25 pleased excellent business. The Doll's House (canceled) 30. U. T. C. 4, Hoyt's Musical Comedy co. 6-8. Harry Alder and Ruby Mack 27-29; cleverly entertained.

MERIDEN.—POLI'S (Thomas Kirby): U. T. C., matinee and evening, March 21 to fair business. Bright Eyes 24 to a large and well-pleased audience. Henry Miller in The Havoc 25. The Wolf 27. The Traveling Salesman 29. Gay Matilda 31. Richard Carle 1.

MIDDLETOWN. — MIDDLESEX (Henry Engel): The Traveling Salesman March 27 to small audience. Washburn's U. T. C., annual visit, to usual good business.

GEORGIA.

MACON.—GRAND (D. G. Phillips): Polly of the Circus March 30. James K. Hackett in The King's Game 4. The Man on the Box 6. The Fortune Hunter 7.

DUBLIN.—OPERA HOUSE (H. P. Anderson): Cavalier Rusticana, by Metropolitan English Opera co., March 27 to good house.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Hayward Associate Players in Stock March 27-1 in Fifty Miles from Boston; good capacity. Girls 3-8. As Sadie Grace Hayward developed all the part contained. Charles W. Dingle's well-trained voice charmed the audience as well as his Joe Wescott. Mary Hill was a positive hit as Mrs. Tilford and with her song, "Ain't It Awful." Lew Welsh's physique and virile style of acting were peculiarly suited to his aristocratic "Harrigan, That's Me," along with Harry Scott, who scored at every possible juncture. Eugene McGillan, the efficient stage director and popular actor, gave an ideal Jed. Chester Wallace was up to the standard of his splendid interpretations in the role of Dave. Olive Kackley was excellent in the character part of Aunt Kate. Laurette Allen added to her laurels as the typical New England mother, Helen Wescott. Dorothy Redding was more attractive than ever as Nellie. A fine bit of comedy was afforded by Walter Poulter as Eddie. David Marlowe was, as usual, capital as Mosley. The support in minor parts well taken and chorus work good.

PEORIA.—MAIN (E. C. Burroughs): Harvey Stock co. March 26-1, presented Out of the Fold. James K. Dunseith as Nolan Crane, Maurice A. Waldron as Long Jim, Mr. Tucker as John Lathrobe, Richard Carlyle as Toby Tompkins, E. C. Burroughs as Daddy Pinchbeck, Taylor Bennett as Judge Harlan, Harry Leonard as Buck Smith, William Mausberger as Willie Cobb, Mr. Winters as Jimmy Brown, Ivy Bowman as Mrs. Cobb, Miss E. Scott Regan as Susanne Tompkins, Miss Greene as Samartha, Lucy Nelli as Marie Lathrope, and Miss Hampton as Helene, all gave zest and life to the various roles. Manager Burroughs was prevailed upon to be a part, and which made a big hit. Acting is no new art to Mr. Burroughs, he having been on the stage for quite a period before assuming managerial duties. The Two Orphans 2-8.——MAJESTIC (Henry Sandmeyer, Jr.): My Friend from Dixie 23-25; good colored co.; pleased. The Man from Mexico 26; S. R. O. house; immense satisfaction. The Sweetest Girl in Paris 27; large business; good. Daniel Boone on the Trail 30-1. Martin's U. T. C. 2-5.

AURORA.—GRAND (Charles Lamb, res. mgr.): Graustark March 22; good co., to medium business. St. Elmo 26 (return), matinee and night, to fair business. Polly of the Circus 27.——FOX (J. J. Rubens): Willard's Temple of Music, George Austin and co., Dena Caryl, Revell and Derry, Lawrence and Harvey, Will Dockry, Walter Law and co. in At the Threshold, Mound City Sextette, Sergeant Mears, Neary and Miller, Carter-Taylor co., Charles Hastey, Alberto; exceptionally good bill, to very good business week 20-26.——STAR (Frank Thielen): The Daly Stock co. in repertoire. Plays: The King's Rival and Sherlock Holmes 19-26 to good business.

DECATUR.—POWERS' GRAND (Thomas P. Ronan): Powell-Cohan Musical Comedy co. March 20-22; excellent co.; good business. Decatur High School in Princess Chrysanthemum 23; excellent, to S. R. O. Earl Ryder in The Virginian 24; excellent co. and well attended. A Bachelor's Honeymoon 28. Sweetest Girl in Paris 29. Trixie Friganza in Princess Bonnie 31, 1. Winifred Stock co. 3-15.

QUINCY.—EMPIRE (W. L. Busby): The Hickman-Bessey co. March 19-26 (except 25); successful engagement; large and well pleased audiences. Plays: My Old Kentucky Home, Texas Pals, The Red House, Charity Ross, The Burglar and the Lady, The Right of Might, One Girl Makes the Sweetest Girl of All, Katie-Did 25 to two large, well pleased houses; exceptionally large and pretentious production.

MARION.—OPERA HOUSE (E. E. Clark): The Marion Stock co. in A Million Dollar Deception, The Waif of the Mines, and Baby Mine March 20-22; excellent co.; good business.——ROLAND (C. F. Roland): Peck's Bad Boy 24; fair business.——ITEM: Charles McAllister has joined the stock co. here.

TAYLORVILLE.—ELKS' (Jerry Hogan): Packard, the cartoonist, March 23 delighted good business. Hickman-Bessey Stock co. 27-1; opening bill One Girl in a Thousand.——ITEM: Thomas Strever, of this city, joined the Forepaugh-Sells Brothers' Circus this week at Baraboo, Wis., for season of 1911.

SPRINGFIELD.—MAJESTIC (C. H. Rumsey): The Newlyweds March 16-18; good co. and business. My Friend from Dixie 19-22;

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fair co, and poor business. The Sweetest Girl in Paris 26; excellent co., to S. R. O. Daniel Boone on the Trail 27-29. Katie-Did 3.

CAIRO.—OPERA HOUSE (O. L. Parks, res. mgr.): Henrietta Crosman March 10; good co., to capacity house. May Robson 21 pleased big business. Seven Days 29, and matinee; excellent co. and business. Max Bloom in The Winning Miss 1 (return).

ALTON.—TEMPLE (W. M. Sauvage): The Nest Egg March 20; two large houses; excellent production. Katie-Did 2. Hickman-Bessey Stock co. 3-9. Illinois Glee Club 12. Culhane's Comedians 17-22.

PRINCETON.—APOLLO (E. L. Belden): In the Bishop's Carriage March 20 entertained a fair house; excellent co. Miss Nobody from Starland, with Olive Vail 31.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Loop and Dysart): A Girl of the Mountains 1. Passing of the Third Floor Back 13.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): In the Bishop's Carriage March 23; very good performance, but to only poor business. Powell and Cohan co. 9.

BELLEVILLE.—LYRIC (F. R. Hallam): Gay Morning Glory Girls March 23, 24; fair business. Golden Girl 26; good co. and business. A Winning Miss 2.

ELGIN.—STAR (Thielen and Prickett): Sherman Stock co. March 27-2 in Sunny Tennessee and The Bandit; business good and the plays continue to please.

MORRISON.—AUDITORIUM (A. R. Lewis): Concert (Lecture Course) March 27; very good, to large business. Minstrels (local) 12.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Senator Bob Taylor March 24; lecture; patronised by big house. Ben Holmes in a new version of Ben Hendrick's famous comedy Ole Olson; good co.; well staged; fairly good house. Father and the Boys 29. The Arcadians 1. Champ Clark, lecture, 8. Squaw Man 10. Spendthrift 15. A Winning Miss 17. Paul Gilmore 29.—ORPHEUM (Flynn and Swor): Week 20, pictures and team work; good productions and business.—OAKS, IDEAL, BIJOU, LYRIC, 1818: All doing good business. New and up-to-date Box captures the crowds.—ITEM: Turner Theatre reopens under new management March 27.

INDIANA.

INDIANAPOLIS.

John Drew in Smith D lighted Many—MacLean Stock Company's Plans.

John Drew appeared to excellent advantage in Smith, delighting a large audience at English's March 22. The Dollar Princess finished the week, 23-25. Eileen Clanford, Franklin Farnum, Daphne Glenne, and Fred Lennox filled their roles with moderate success. The Quality of Mercy 27-29. The Sweetest Girl in Paris 30-1. The House that Jack Built 4, 5 (local), Montgomery and Stone in The Old Town 6-8 closes the regular season.

Honeymoon Trail, seen here two years ago, was the pleasing attraction at the Murat 23-25, with Fred Dunham, Fred Wyckoff, Clara Dalton, Louise Castle and others. Bertha Kalich in The Kreutzer Sonata 27-29. Madame X 3-8. Forbes Robertson in The Passing of the Third Floor Back 13-15.

East Lynne and Girls divided the week at the Park 27-1. At Cripple Creek 3-5. James Boys in Missouri 6-8.

Sweet Clover was the offering of the MacLean Stock co. at the Majestic, the honors going to Nana Bryant, H. G. MacLean, Frank Thomas, and James Fulton. Men and Women 3-8. Mr. MacLean announced between acts that his co. will close 15, to be followed by a Cincinnati engagement. According to present plans, the co. will reopen at the Majestic next August for a whole season.

At Keith's Grand 27-1 Frank Keenan presented Man to Man, an intense dramatic sketch, which was splendidly acted by Mr. Keenan and his small co., including Robert Cummings, John T. Burke, and Saidee Williams. It was received with sincere recognition. Eunice Burnham and Charlotte Greenwood, billed as Two Girls and a Piano, scored the biggest kind of a hit and were encored repeatedly. Bellclair Brothers, the modern Hercules, offered an act of remarkable skill and strength. Callahan and St. George, Juggling Burkes, Hilda Thomas and Lou Hall in The Substitute, and Lew Hawkins rounded out an entertaining bill.

At the Colonial were Willard Hutchinson and co. in A Leap Year Leap, Charles Thomson, Doc O'Neil, Wilson and Rich, Daryl Taylor, and Kelly and Judge.

The second concert by the Indianapolis Orchestra given at the Murat 26, with Alexander Ernestinoff, director, and Mrs. Arnold Spencer, soprano, as soloist, was enjoyed by a capacity audience. The third and last concert of the season will be given 30.

Charles G. Stevens, who has been manager of Keith's Grand since the beginning of the present season, has been succeeded by G. A. Showalter, formerly treasurer of Keith's Columbus, O., house. Howard Feigley, treasurer of the Grand, has been transferred to Columbus to take Mr. Showalter's place as treasurer. Edgar S. Perry, formerly assistant treasurer here, has succeeded Mr. Feigley, and Frank G. Perry, brother of the new treasurer, will act as assistant treasurer. The change, which went into effect 26, was announced by J. J. Murdock, of New York, connected with the Keith forces, who is in the city. Mr. Stevens has gone to Cincinnati as manager of the Olympic, where the MacLean Stock co., now at the Majestic here, will shortly open a season of stock.

Barney J. Reilly, for two seasons manager of the Forepaugh Stock co. at the Majestic and last Summer manager of a high-class stock co. at the Murat, has announced that he has leased the Murat for a season of stock, to open about May 8.

Mr. and Mrs. Booth Tarkington gave a supper at the University Club for John Drew, Mary Boland and a few friends after the performance of Smith 22.

Saidee Williams, pleasing and effective as the doctor's secretary in Man to Man, with Frank Keenan at the Grand, formerly lived here, where she has many friends. PEARL KIRKWOOD.

MARION.—INDIANA (O. G. Murray): Graustark March 10 brought out a well-filled house and gave a pleasing performance. Countess da Swirsky 11 gave two most interesting and artistic performances to comfortably filled houses. One of the especial features was the magnificent orchestra which the countess carries. The programme that was presented was pronounced one of the finest ever listened to in the city. Madame X 20; fair audience. The Sheehan Grand Opera co. 24, presented Il Trovatore to excellent business. Monte Carlo Girls 25; large audiences for about the fourth engagement this season. Madame Sherry 11. Nancy Boyer 17-28. Sweetest Girl in Paris 29. Field's Minstrels May 1.—GRAND (O. G. Murray): Bell Stock co. 6-11, presented A Daughter of the People, The Ward Boss, Little Lord Fauntleroy, A Child of the Circus, Lena Rivers, and At the World's Mercy to only fair business. The co. closed at Logansport 18. The Harvey Stock co. 13-18 failed to please and closed here 18. The La Marr-Holland Stock co. 20-25, was the worst of the season. The co. came here without players, and could not make good. They presented Paying the Price, Loved and Lost, and The Gay Widow. The Keith Stock 27-1, opened with Never Too Late to Mend to large business; excellent co.—ITEMS: Merle Elliott, pianist, joined the La Marr-Holland co. here.—The local K. of P. will put their minstrel show on at the Indiana early in April.—The engagement of J. A. Saunders, manager of Sheehan Grand Opera co., and Jessie Bryan, formerly with The Merry Widow, and who resides here, was announced 24.—O. G. Murray, lessee of the two houses here, is spending a short vacation at Hot Springs, Ark.—The season in Marion, under new management, has been good considering the attractions offered.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Montana March 18 to two fair houses. The Cow and the Moon 25 drew two fair houses and pleased. Viola Allen and James O'Neill in The White Sister 30. The Newlyweds 1.—AUDITORIUM (Harry G. Sommers): Countess Thamara de Swirsky 16 delighted light house with her artistic dancing and piano playing. Hanlon's Superbs 20 pleased good house. U. T. C. 22. Russian Symphony Orchestra 25. Montgomery and Stone in The Old Town 27 delighted large house. A Bachelor's Honeymoon 4. The Sweetest Girl in Paris 8. Madame Sherry May 3.—INDIANA (Thomas Moss): Indiana Theatre Stock co. in The Man on the Box 13-19. Classmates 20-26; business good. Girls 27-2. Such a Little Queen 2-8; business good.

LOGANSPORT.—THEATRE NELSON (Mayme L. Cox): The Man on the Box March 28; good co. and business. In the Bishop's Carriage 29 to small house. Grace Thurston was more than equal to the part intrusted to her; Fred Smyth, formerly manager of the Nelson, is managing the attraction, and renewed old acquaintances. The Newlyweds and Their Baby 31. The Sweetest Girl in Paris 6. Madame Sherry 12. L. H. Frank, one of the new directors of the Central States Theatre Co., is in the city, and says that the house will open vaudeville the 17th. Jesse Taber, of this city, is a director in the co.—BROADWAY (Charles E. Schleiger): The La Marr-Holland Stock co. 27-1 in Paying the Price and The Young Collegian are playing to good business nightly. Sterling Stock co. 3-8.

GOSHEN.—JEFFERSON (Harry G. Sommers): Howe's pictures (return) March 21; fine satisfaction, to very large business. Superbs 22 to slim patronage. Ex-Governor E. W. Hoch, of Kansas, lectured on "A Message from Kansas" (regular Lecture Course) 24; large audience well entertained. Edward Russell Players 24, 25, presented The Land That God Forgot, East Lynne, and The Girl in the Domino; medium-sized audiences. Coming: Madame Sherry, with Lina Abarbanell and Edwin Stevens; The Man on the Box, Alton Packard 31. Kellogg-Haines Singing Party 10. His Uncle from India June 6.

PRINCETON.—KIDD (Willis and Wilkerson): Coburn's Minstrels March 22; good house. Thamara de Swirsky 23; fair house. Union Depot (local) 21; very good; largest house of the season.—ITEM: The Kidd Opera House was entirely destroyed by fire March 26, with a loss of $32,000; insurance, $11,000. The house will be rebuilt. The Business Men's Association, Elks, and Moose will assist in raising money to purchase furniture. It is the intention to have the house ready by Sept. 1.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr.): Revelation March 16 pleased large house. Christian Science Lecture 17; large audience. Honeymoon Trail 18, matinee and night; fair co.; business large. Broken Idol 19 pleased large audience. Countess de Swirsky 20, Russian dancer; small house. The Girl and the Kaiser 21; business poor. Dollar Princess 22. Daniel Boone 24, 25. The Beauty and the Banker 26.

MUNCIE.—WYSOR GRAND (F. S. Love): Broken Idol March 21; good house; co. excellent. Blue Mouse 24; excellent co. and business. Graustark 28. Russian Symphony Orchestra 30. As Told in the Hills 1. Dave Lewis in Don't Lie to Your Wife 8.—STAR (Ray Andrews): Week of 26: Roland Travers, Casey and McGill, the Raymonds, Arthur Rigby, motion pictures.

ALBION.—OPERA HOUSE (Anthony C. Kimmell): Al. W. Martin's U. T. C. March 21 to big business. Zella Dawn Associate Players 23-25; fine co., to a fair business. Plays: A Girl and the Sheriff, My Uncle from New York, and The Man in Black.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): The McNavin Stock co. March 27-1 opened to good business and are pleased. Plays: Way of the World, Camille, In Idaho, The Traitor, Price of Silence, Secret Enemy, and Vagabond's Wife. Lyman's Twins 7.

RICHMOND.—GENNETT (H. G. Sommers): Russian Imperial Orchestra March 17 pleased large house.—MURRAY (O. G. Murray): Countess Thamara de Swirsky 17; very clever dancer; delighted good house.

ANGOLA.—CROXTON OPERA HOUSE (Charles Elya): Philah Rice (Lecture) March 22; good, to a fair house. A Broken Idol 24; excellent co., to packed house. The Man on the Box 30.

EVANSVILLE.—WELLS' BIJOU (Charles Sweeton): The Dollar Princess March 23 pleased very fair house. East Lynne 26 drew good houses matinee and night.

VINCENNES.—OPERA HOUSE (W. W. Willis): The Golden Girl March 28. Seven Days (return) 30.—RED MILL (M. E. Moore): Opened with vaudeville 27.

IOWA.

DES MOINES.

A Busy Week—The Auditorium to Be Rebuilt at Once.

A busy week was inaugurated March 26, when The Third Degree opened at Foster's Opera House. The co. was well balanced and drew good business. Raymond Hitchcock followed 27, and the house was filled to the limit of its capacity. Both star and play made good impressions. The Follies of 1910 proved another excellent drawing card 1, and pleased two houses.

The Princess Stock co. continued its career of popularity 26-1 by offering The Boys of Company B.

The Port of Missing Men 26 was the only offering of the week at the Grand.

Work of rebuilding the Auditorium Theatre, which burned early Monday morning, will be started at once according to a decision made by the Board of Directors Tuesday noon. This theatre had been used by the Shuberts. The loss was approximately $45,000 on the building, $8,000 on the theatrical belongings of the Shuberts and $2,000 for the members of the stock co. There was $25,000 insurance. H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The Third Degree (return) to fair business 24; excellent production; cast headed by Sarah Padden, who repeated her former triumph here in the role of Annie Jeffries. A Commercial Traveler 30. Alton Packard, college lecture course number, 6. Hello, Bill, 15.—ITEMS: It is reported that Rowland and Clifford will offer two new productions next season in The Aviator, in which, it is stated, Harry Beresford will be starred, and The House Next Door.—The destruction of the Auditorium in Des Moines leaves the Shuberts without a theatre in that city, and it is stated the bookings of these managers for that city will be canceled for this season.—Sarah Padden of The Third Degree co., was the guest of Mr. and Mrs. E. Foster at dinner 24.—Herb. Larimer, a bicycle rider, of Cedar Rapids, has joined the Ben Bear and Brothers in a vaudeville act now playing Western time.—Ellis D. Robb, for many years dramatic correspondent at Eldora, Ia., has been appointed National Bank Examiner for northern Iowa. FRANK E. FOSTER.

DUBUQUE.—GRAND (W. L. Bradley): The Third Degree, with Sarah Padden in the leading character March 15, delighted a fair audience; she received most enthusiastic curtain calls. Katie-Did 16 pleased good attendance. The Rosary 17, at popular prices, did good business. The House of a Thousand Candles 26 drew two good houses. Raymond Hitchcock (with eighty-one people) 31. The Time, the Place and the Girl 1. The Lily 3. Wyoming Girl 9. Sis Perkins 16. Field's Minstrels 20. John Drew in Smith 21.

DAVENPORT.—BURTIS OPERA HOUSE (Cort, Shubert and Kindt): The Time, the Place and the Girl March 26; two performances to well satisfied houses. Gay Morning Glories 28 to only fair business.—GRAND OPERA HOUSE (D. L. Hughes): Raymond Hitchcock in The Man Who Owns Broadway 29. Follies of 1910 31. Nance O'Neil in The Lily 4.—PRINCESS: Princess Stock co. in The Stratagist 27-1.

FORT MADISON.—EBINGER GRAND (W. Ebinger): The Cow Puncher March 19; fair, to poor house. The Passing of the Third Floor Back 21 pleased fair house. Katie-Did 23 pleased full house. For Her Brother's Sake 26 to fair house. Gordinier Brothers Stock co. 27-1 in In the Bishop's Carriage 17. Peck's Bad Boy 23. Allen's Stock co. 30.

MARSHALLTOWN.—NEW ODEON (J. Rachford): The Third Degree March 25; excellent co.; more than pleased; fair house. Hello, Bill 28; fair co.; pleased fair house. The Married Bachelor 28; fair co.; pleased a fair house. Ian Robertson in The Passing of the Third Floor Back 29. Ben-Hur 3-5.

MOUNT PLEASANT.—AUDITORIUM (G. T. Hill): The Cow Puncher March 18; fair house. Ian Robertson in The Passing of the Third Floor Back 20; excellent co.; good house. The Time, the Place and the Girl 24; fair co., poor house. Olive Vail in Miss Nobody from Starland 3.

CLINTON.—THEATRE (C. E. Dizon): The Time, the Place and the Girl March 28; capable co.; pleased good-sized audience. Raymond Hitchcock 30; good advance. Morning Glory Girls 1, 2. The Toymaker's Dream 16. Field's Minstrels 19.

WATERLOO.—SYNDICATE (A. J. Busby): A Married Bachelor March 25 pleased fair house. The Time, the Place and the Girl 30. The Passing of the Third Floor Back 31.—WATERLOO (A. J. Busby): Parada (local) 24-28. Ben-Hur 6-8.

FORT DODGE.—ARMORY THEATRE (William P. Dermer): The Port of Missing Men March 25 and matinee (return); excellent satisfaction; small house. The Beggar Prince Opera co. in Fra Diavolo 29. Minneapolis Symphony Orchestra 2.

IOWA CITY.—COLDREN OPERA HOUSE (James L. Oakes, res. mgr.): Ian Robertson in The Passing of the Third Floor Back 1. McCabe's Pictures 4. Paul Gilmore 8. The Burgomaster 10.

CRESTON.—TEMPLE GRAND (Carl Davenport and Ror Emmerson): The Shamrock and the Rose March 17 (local talent) pleased full house. The Rosary 23; excellent co.; large business.

PERRY.—OPERA HOUSE (A. W. Walton): A Pair of Country Kids March 27; fair, to light business. A Married Bachelor 30. Port of Missing Men 31.

SPENCER.—OPERA HOUSE (F. Floete): Laurant, magician, M. G. M.; Good, to good house. Defender of Cameron Dam March 29. A Married Bachelor 4. Paid in Full 15.

GREENFIELD.—WARREN'S OPERA HOUSE (E. E. Warren): The Girl and the Gawk March 24; good co.; fair business.

KANSAS.

TOPEKA.

Olga Nethersole in The Redemption of Evelyn Vaudray Made Good Impression.

Olga Nethersole in The Redemption of Evelyn Vaudray made her initial appearance here at the Grand March 23. Miss Nethersole's work is too well known to need any comment as to her ability, and in her present vehicle made a decided impression on the large house which greeted her. Vaughan Glaser and co. played to fair houses, matinee and night, 25, presenting At the Mercy of Tiberius. The play was well received, and Mr. Glaser and Eleanor Montell, who handled the principal parts, scored. Henrietta Crosman 28. Paul Gilmore 30. The Rosary 1. The Third Degree 3. The Girl in the Taxi 8.

The North Brothers Stock co. presented Sowing the Wind at the Majestic 20-25 to good business, all the members of the cast, including Genevieve Russell and Orval Spurrier, handling their parts satisfactorily.

The Novelty with Rafner and Cook, Dayton, Fairman, Furman and Fairman, and others composed a very pleasing bill. F. H. WILSON.

WICHITA.—CRAWFORD (E. L. Martling): Olga Nethersole in The Redemption of Evelyn Vaudray March 24 to large house; Miss Nethersole's work was excellent. Blanche Ring in The Yankee Girl 25, with Harry Gilfoil, and a big co. delightfully entertained two large houses. Henrietta Crosman in Anti-Matrimony 27; good attraction, to fair house. Paul Gilmore in The Mummy and the Humming Bird 28. Al. G. Field's Minstrels 29. The Blue Mouse 1.—FORUM (F. B. Pickrel): Madame Lillian Nordica 5. Madame Sherry 12. Minneapolis Symphony Orchestra 17, 18.—PRINCESS (L. M. Miller): Good vaudeville bill 27-1 headed by Four American Gypsies.

INDEPENDENCE.—BELDORF (Milburn Hobson): Henrietta Crosman in Anti-Matrimony March 23 delighted large audience; the co. will also play Isla, under the management of Mr. Hobson. The Girl in the Taxi 1.—ITEM: This is the best season the Beldorf has ever had, and continues to improve as the season advances.

OTTAWA.—ROHRBAUGH (F. C. Dobson): Olga Nethersole in The Redemption of Evelyn Vaudray March 20; excellent performance, to large and well-pleased audience. At the Mercy of Tiberius 24; good performance, to fair business. Paid in Full 27. The Rosary 31.

HUTCHINSON.—HOME (W. A. Lee): Olga Nethersole in The Redemption of Evelyn Vaudray March 26; excellent attraction, to large house; one of the best this season.—PEARL (E. Wayne Martin): Hawaiian Quartette 23-1; splendid attraction, to large houses.

ARKANSAS CITY.—RANNEY'S FIFTH AVENUE THEATRE (George B. Cornish): A large and enthusiastic house greeted Al. G. Field's Greater Minstrels March 27. The Blue Mouse 30.

COLUMBUS.—McGHIE'S (W. F. McGhie): The Blue Mouse March 22 pleased; Gertrude Hits as Paulette Divine gave a pleasing rendition of her part. The Rosary 18.

HOLTON.—PERKINS: ITEM: F. W. Johnston has been succeeded by H. Hansson as house manager.

KENTUCKY.

LOUISVILLE.

The Quality of Mercy Well Received at Macauley's—Items of Local Interest.

At Macauley's Theatre 1 Edward Arlington's co. produced The Quality of Mercy March 26-1, to excellent business. Anne Sutherland, W. S. Hart, Anne Wynne and Nettie Bourne formed the principal part of an all star cast. James H. Howe begins a protracted engagement with his Travel Festival. Views in Mexico, Egypt, Turkey and Ireland are announced for the opening bill.

The French Opera co. from New Orleans will appear at the Shubert Masonic 3 in Mason, and will follow with Herodiade, Lakme and The Huguenots. The advance sale of seats indicates a successful engagement.

At Cripple Creek played to capacity at the Avenue week 26. It presents a realistic picture of the Far West. Graustark opens 2.

The stock co. at the Walnut Street Theatre, under the management of Edward Davis, offered acceptably Arizona week 27. Franklin Ritchie and Adele Blood scored in the principal roles. Merely Mary Ann will be the play for 3-8.

The Rollickers at the New Buckingham and The Queen of Bohemia at the Gayety made things lively for the lovers of burlesque week 26-1. Business good.

At Keith's Mary Anderson a strong bill drew well. Bert Levy, the Misses Darwell, the Three White Kuhns and Maurice Freeman and co. were among the particularly good numbers on the programme.

Josephine Davis, Cameron and Gaylord, Josie O'Meara and Bert Leslie's Players pleased the patrons at Hopkins week ending 2.

The Russian Symphony Orchestra, with Carneille Overstreet, a Louisville girl, as pianist, will give a concert afternoon 3 at the Shubert Masonic.

Another big moving picture place is in course of erection here. It has an extremely fine location and will be the largest place of the kind in the South.

A Louisville architect is preparing plans for a beautiful residence to be erected in the mountains of Kentucky for Fritzi Scheff, who married the native son novelist, John Fox, Jr.

The committee of the Grand Lodge of Elks to revise the ritual of the order met in this city 27-29 and prepared a report to be made at the next meeting of the grand lodge. Hon. Robert W. Brown and members of Louisville No. 2 entertained the visiting brethren lavishly.

The acoustic properties of the Armory are to be improved for the May Music Festival. A local architect has the matter in charge, and many changes will be made.

CHARLES D. CLARKE.

SHREVEPORT.—OPERA HOUSE (Ehrich Brothers and Coleman): Polly of the Circus March 2; Ida St. Leon and an excellent co. to a well-pleased audience. Dockstader's Minstrels 3 to S. R. O. Buster Brown 4; fair co., to poor business. Girl in the Taxi 5; good co., to good business. Climax 9 to poor business. Blanche Ring in The Yankee Girl 11; Miss Ring and Harry Gilfoil, supported by an excellent co., one of the best attractions of the season to a capacity house. May Irwin in Getting a Polish 16; excellent co. Blanche Walsh in The Other Woman 20; excellent co., to good business. Della Fox 24; good co., to good business. Traveling Salesman 25, 26. Grace Van Studdiford 27. Madame Bernhardt 15.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Good bill of pictures for week to good business; weather interfering.—UNDER CANVAS: Campbell Brothers' Consolidated

TICKETS
COUPON AND STRIP
THERE IS BUT ONE BEST—THOSE MADE BY
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS
SAN FRANCISCO, CAL. MINNEAPOLIS, MINN.

Shows March 25; no performances on account of rain.——ITEMS: The Campbell Brothers' Circus is just from Winter quarters at New Orleans, this being their first stop.—William F. Nolan has secured control of the opera house at Thibodaux, and will operate the playhouse in conjunction with the Gondran Theatre in this city.

MAYFIELD.—UNIQUE (T. L. McNutt): Hans Hanson March 29.——PRINCESS (M. Blumenfeld): George Evers and co. 27-1.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): Culhane Amusement co. March 20-25 to fair business. Beverly 5.

HENDERSON.—PARK (R. E. Cook): The Golden Girl March 30. Beverley of Graustark 1. Ita co. 3-8.

SOMERSET.—GEM (Thatcher and Waddle): Dan Cupid 7.

LEXINGTON.—OPERA HOUSE (Charles Scott): Russian Orchestra 4.

LOUISIANA.

NEW ORLEANS.

Sarah Bernhardt Appreciated Here—The Italian Operetta Company's Troubles.

Sarah Bernhardt, as magnetic and wonderful as ever, opened a week's engagement at the Tulane March 26, presenting during her stay Madame X, L'Aiglon, Camille, Jeanne d'Arc, La Tosca, La Sorciere, and Sapho to splendid audiences. Three Twins 2-8.

Louis Mann and co. appeared at the Dauphine 26-1, with The Cheater and The Man Who Stood Still as the offerings. In addition to Mr. Mann, Mathilde Cottrelly and Emily A. Wellman do the greater part of the work capitally. Grace Van Studdiford 2-8.

Her Son, a melodrama of some merit, was presented by a small but capable cast at the Crescent 26-1. Cecil Owen and Salome Park are playing the leads, and are ably assisted my Mabel Griffith, Mabel Caruthers, and Grace Young. Brewster's Millions 2-8.

At the St. Charles Orpheum 27-2 the features were William Farnum in The Mallet's Masterpiece; Howard and Howard, comedians; Frank Harrell, tenor; John Delmore and Emily Darrell in a skit entitled Behind the Scenes; Lane and O'Donnell, rumblers; Paul Florus, xylophone, and Grey and Peters, cyclists.

The Italian Operetta co., of Palermo, Italy, of which Raymunde Sarnella is manager, has been stranded here for a week or two, pending the adjustment of a controversy. It appears that Mr. Sarnella has a contract with Cesar A. Estrada to take this opera co. to Guatemala for an eight months' engagement, sailing direct from Havana. Mr. Sarnella missed the boat at Havana and was compelled to bring his co. on to New Orleans via Tampa, thereby incurring an expenditure of $6,050, which he insists should be refunded him by Sarnella. Mr. Estrada contends that the failure to sail being Sarnella's, all costs incident thereto should be borne by Sarnella. Nevertheless, in a spirit of compromise, Mr. Estrada has offered to pay Sarnella $5,000 cash and waive a $4,000 indebtedness due him by Sarnella under the contract in question. Sarnella exacts more than this offer of Estrada and insists, in addition thereto, that he be given a guarantr by the Guatemala Government, which has nothing to do with the contract, and the drawing up of a new contract. These conditions Mr. Estrada finds impossible and will not comply with. The matter has found its way in court, where it will be adjusted. Meanwhile the co. remains in the city, with the possibility of disbanding and becoming a public charge. J. M. QUINTERO.

MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): The Girl in the Taxi March 22 delighted a crowded house: Carter De Haven was the "live wire" of the performance; Miss Ring as the Girl was charming. Leigh De Lacy co. 27-1 (except 28): co. good; opened to good business. Playe: Mrs. Temple's Telegram. The Test, The Writing on the Wall, Leah Kleschner, An American Widow, Madame X 28; a capable co.; excellent performance, to a crowded house. Chicago Stock co. 3-15. Three Twins 10.

BANGOR.—OPERA HOUSE (F. A. Owen): The Flaming Arrow March 22; fair business and performance. Mildred and Rouclere 24, 25; clever performance, to light business. Madame X 27; house packed to the doors; audience well pleased. Leigh De Lacy 3-15. The Three Twins 17.

PORTLAND.—JEFFERSON (M. J. Garrity): The Girl of My Dreams March 27-29. Madame X 30-1. The Three Twins 3-8.——KEITH'S (J. E. Moore): Stock co. in Peaceful Valley 27-1: well presented, to good business. Hypocrites 3-8.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): The Girl in the Taxi March 21; excellent production, to large audience. Three Twins 18.

BRUNSWICK.—TOWN HALL (H. J. Given): St. John's Dramatic Club March 17. Circle de Cremes 19.

MARYLAND.

BALTIMORE.

Praise for Henry Miller and Company—Close of a Successful Season of Grand Opera.

After an absence of three years Henry Miller was seen in The Havoc 3 at Ford's Opera House, and it is the opinion of many that he gave one of the best performances of his entire career. The audience was large and appreciative. Zelda Sears in The Nest Egg 17-22.

At the Auditorium A. G. Delmater presented The Firing Line 3 before a very large house, and will very likely continue to attract large audiences throughout the week.

The Boston Players are seen this week at the Savoy in Woman Against Woman. Theodora Gamble, who has been playing the leads, is still out of the cast, owing to illness, and his place is being filled by Mr. Dawley.

East Lynne is on view again this week at the Holliday Street Theatre and, judging by the exceptionally large houses which are attending the performances, has lost none of its popularity. Black Patti co. 10-15.

The College Girls 3 opened to big business at the Gayety, the production being one of the best seen here this season. Rose Sydell's London Belles 10-15.

The Star Show Girls are on view at the Monumental this week, and will be followed by the Big Review 10-15.

Manager Schanberger, of the Maryland, has again provided a very pretentious bill this week, headed by Morris Gest's Parisian sensation, The Darling of Paris, with Mlle. Mina Minar, supported by a cast of twenty French mute players. This sketch is without doubt one of the most elaborate seen in this city for some months, and quite overshadows everything else on the bill. Others on the bill include Swor and Mack, Fred Duprez, Monroe Hopkins and Lois Axtell co., Josephine Davis, the Original Four Londons, Mollie and Nellie King, and the International polo teams as an extra feature. Irene Franklin 10-15.

The second season of grand opera in this city came to a close 30 with a double bill, including the new opera, The Secret of Suzanne, with Carolina White, and Sammarco and The Juggler of Notre Dame, with Garden, Huberdeau, Renaud and Dufranne. The audience was of the usual size and taxed the capacity of the theatre, leaving several hundred standing. There are many who think that perhaps, owing to the remarkably successful season just concluded, which numbered ten performances, there may possibly be one or two extra performances within the next week. One reason for this is the great amount of curiosity in local circles to hear the new work, Quo Vadis, and as new operas never fail to draw capacity houses, it seems quite likely.

For some unaccountable reason, perhaps owing to the scarcity of good attractions, the Academy of Music closed its doors 25, and remains dark for the next few weeks. The management have announced Naughty Marietta for Easter week, but whether there will be any attractions during the interval they have failed to state.

From present indications it looks as if Baltimore first-class houses will all be dark during Holy Week.

The attractions at the first-class houses during the week of 17 are as follows: Ford's, Zelda Sears in The Nest Egg; Academy of Music, Mlle. Trentini in Naughty Marietta, and Auditorium, Mary Mannering A Man's World.

Doctor De Luxe, the new Gaites offering, by Hoschana and Hauerbach, underwent several operations last week by pruning. On Saturday night an almost practically new play was seen, one entire scene was cut from the third act, several songs added, with the result that Doctor De Luxe should become a very healthy person in his new attire. I. BARTON KRAUS.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Black Patti March 27; good performance and business. De Wolf Hooper 1. Cooks-Spear Opera co. 5. California Girls 8. The Thief 15.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): W. A. Brady's special production of Way Down East was given an elaborate production (matinee and night) March 25, with W. J. Connolly, late of The Shepherd King co., in the part of Lennox Sanderson to which he did full justice. Ella Hugh Wood, Grace Hopkins, and John R. Armstrong were excellent. Gladden James in the part of David Bartlett gave a strong portrayal of the character. Daniel Roach, Frank Bell, and James T. Galloway gave good support; excellent co.; well staged with three horses, three cows, six sheep and a small calf; pleased excellent attendance. Seven Days 6. Three Twins May 4. Bright Eyes 10.——SAVOY (Charles E. Cook, res. mgr.): An excellent bill was presented 27-1 with the Miles Stavordale Quintette as the feature, Charles H. Burke, Harriet Carter, and the Inkey Boys in Silver Moon, the Great Waring, the Mystifying Poole, Franklyn Ardell, and Ann Walter in The Suffragette, The Bell Boy Trio, and Vincent and Gulfran to excellent attendance.——BIJOU (L. M. Boas): Bill 23-25: Jane Cooper and co., Close Brothers, James Wallbank, and Henshaw and Morris in A Scene from the Dressing Room. Bill 27-29: The Worthingtons, Blair, Mathews and Blair in an excellent musical act scored a big hit, John Morris and the Iron Master to excellent attendance.——PREMIER (L. M. Boas): Bill 23-25: Bernard and Hill, Robie Robbins, Harry Ross, and When the Light Waned. Bill 27-29: Peter A. Le Tendre, E. B. and Rola White, Little Essie, Gladys O'Hearn to good attendance.——PALACE (George Graham): Bill 23-25: Harry Ardier, Coward or Hero, The Deluge, and Sadie Graham.——ITEMS: James Meehan, of New Bedford, Mass., is meeting with much success this season with Evans' Minstrels. It is reported that this city may have a Summer stock after all, as no city in New England offers at the present time better opportunities than Fall River for a successful season.——The annual Theatrical Ball will be held May 4. The Three Twins, with Clifton Crawford, being the attraction.—Roy Sumner, of Harry Tighe's co., enjoyed a few days' vacation at his home in Providence 27-30; the co. will resume their tour at Atlantic City 3.—W. J. O'Hearn and John Daly, of this city, report a very successful season in the West.—Ethel Elder, late of the Burke Stock co., is a member of the Lubin Picture co.—Katherine Scott and Ada Gifford were the guests of Luther Bourne and John J. Maloney at Tiverton, R. I., 26.—The local Lodge of Masons had a ladies' night at the Savoy 14, when 750 were their guests: it was the largest theatre party ever given in this city.—It is rumored that the Palace may have a stock co. this Summer. W. F. GEE.

BROCKTON.—CITY (W. B. Cross): Bertha Rich, Billy Kinkaide, Mrs. Sheridan-Welch, Margaret Burnett and co., and the moving pictures March 27-29 to capacity houses. Seven Days 4. Brockton Choral Society 7. Evans' Honey Boy Minstrels 17.——HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. in St. Elmo 27-1 opened to large and pleased audience. The play was finely staged and costumed. Jack Chagnon in the title-role. William Freeman as the Clergyman, Al. Warner as Gordon Leigh, Marie Horton as Edna Earl, Marion Chester as Mrs. Murry, and Louise Langdon as Estelle deserve mention for good work and the co. gave good support. Paid in Full 3-8.

HAVERHILL.—ACADEMY (J. A. Sayer): Madame X March 25 gave complete satisfaction to two capacity audiences. Had the Academy been twice as large or the engagement much longer still the house would have been packed. The Chicago Stock co. with some excellent plays and players 27-1 drew good business. It is one of the deserving repertoire cos. on the circuit, and each member did commendable work. The Lottery Man, with Cyril Scott, 3. Orchestral Concert (local) 4. Blue Jeans 6. Kirk Brown and a fine co. 10-15. Agawam Club Show (local) 17, 18. Old Homestead 19. St. James' Alumni in What Happened to Jones 20. Three Twins 22.

GLOUCESTER.—GLOBE (Elmer Walters): Formerly the Union Hill, newly painted and decorated opened March 27 to good houses with the following excellent acts in vaudeville: Samuel P. Phillips and co., Harry La Toy, Langdon and Walker, and "Anita," Gypsy violinist, also a good line of pictures.——ITEM: Messrs. Lothrop and Tolman, owners of the Union Hill Theatre, have leased the same to Messrs. Henocksburg and Wesley, of New York, and intend to run vaudeville and pictures with Elmer Walters as manager.

FITCHBURG.—CUMINGS (George H. Hill): Fine houses were the rule March 20-25, when the Cumings Stock co. presented Arizona (except 23), Way Down East 25 to good business. Stock co. in The Charity Ball 27-29 gave a satisfactory performance. Girls 30-1. The Lost Trail 3, 4. Cyril Scott in The Lottery Man 5. The Two Orphans 6-8.——ITEM: George P. Kingsbury and Orml Hawley joined the Cumings Stock co. 27, appearing as Mr. Creighton and Mrs. De Peyster in The Charity Ball.

WORCESTER.—THEATRE (J. F. Burke): Way Down East March 17, 18 to fair business. The Aborn English Opera co. 20-22; one of the best singing cos. heard here this season. The Taming of the Shrew 24; given by the senior class of Clark College. The Girl in the Taxi 25. The Wolf 30. Bright Eyes 31, 1.——FRANKLIN (J. F. Burke): Beulah Poynter in her own drama, The Little Girl He Forgot, 20-25; Miss Poynter as June Holly made much of the part. The Light Eternal 27-1.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Thompson-Flynn Stock co. in The Christian March 27-1 (except 31); large houses, Madame X 3. The Lottery Man 31.——HATHAWAY (Roy Applegate): The Donald Meek Stock co., with Severin De Dyne, in Shore Acres 27-1; capacity business.——MERRIMACK SQUARE (J. F. Carroll): Australian Cockatoos, Lamont, Pete Lawrence Trio, Gould Sisters, Dick Mansfield, Emma Churchill, John Quigley.

NORTHAMPTON.—ACADEMY (B. L. Potter): The Japanese Girl March 27 (by local talent for Playground Association benefit); well attended. Stetson's U. T. C. 30; usual patronage. University of Vermont Wig and Buskin Club 3. The Rosary 6. Dartmouth College Musical Association 22. Kirk Brown 24-29.——JOHN M. GREENE HALL, SMITH COLLEGE: Reading from his own works, by Hopkinson Smith, 29; good attendance.

HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock co. in The Call of the North March 27-1; good business; very finished performances.——OPERA HOUSE (L. G. Grossman): Vaudeville 27-1 (except 29); big business. Stetson's U. T. C. 29; two performances, to S. R. O. The Wolf 5.——ITEM: Frank Darien and Dorothy Dalton, who have been with this co. since the opening of the season, closed their engagement 25.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): For its seventh production Joseph J. Flynn's Stock co. March 27-1 (except 30) gave Sowing the Wind in an excellent manner to large houses. Cyril Scott in The Lottery Man 30. Margaret Anglin in Green Stockings 3. Blue Jeans 4-8.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): Guy Brothers' Minstrels March 30. Hortense Nielson in A Doll's House 8.

MICHIGAN.

DETROIT.

The Chocolate Soldier Stays Two Weeks—Attractive Offerings at the Temple.

At the Opera House March 27-1 The Girl in the Taxi, featuring Carter De Haven, played to fair attendance after the usual Monday evening rush. Next week, Ralph Herz.

The Chocolate Soldier held over a second week at the Garrick Theatre 27-1 (and, by the way, a two-week engagement is rather an unusual occurrence in Detroit). Playgoers of this city had to wait two years for a view of this English-Austrian-American opera bouffe, and are showing their emphatic, though tardy, appreciation. Next week, Mother.

It is hard to determine who deserves the stellar honors at the Temple Theatre 27-2. John C. Rice and Sally Cohen in Herbert Hall Winslow's comedy, A Bachelor's Wife, monopolized the most applause, but Andrew Mack in songs and stories has a following of his own whose loyalty is legion. Jolly Fanny Rice was also on the same bill, with her sniffling little girl, Wesie Van Hoven, the dippy magician, made good, and the balance of the bill included Howard Brothers, Stanley and Norton, the Stubblefield Trio, and the Three Escardos. Next week, Consul the Great.

A Broken Idol, still remindful of the Whitney-Sothike genius, had a good week at the Lyceum Theatre 26-1. Next week, Fiske O'Hara in The Wearing of the Green.

At the Gayety Theatre Manager Ward offered as the week's attraction Queens of the Jardin de Paris, the brightest spot in which was a Parisian ballet and dancing novelty, La Danse Champagne, given by Mlle. A. Kremsa and Signor B. Myhoff. Mlle. Roattino's voice, heard often in days gone by on the vaudeville stage, is of a quality seldom met with in burlesque. Next week, Follies of New York and Paris.

Melodrama was represented among the week's attraction by The County Sheriff at the Lafayette Theatre. Next week, Caught in Mid-Ocean.

The Girls from Dixie offered good burlesque at the Avenue Theatre 26-1. Gus Adams and George Guhl were the comedians. Next week, Merry Maidens.

Cliff Dean, a Detroit boy, headed the bill at Miles' Theatre 27-2 in a well-told story, A Burglar's Nerve. ELYP A. MARONI.

GRAND RAPIDS.—POWERS' (L. S. Billman): Russian Symphony Orchestra gave satisfying programme March 22; small house. The Spendthrift 24-26 pleased good business. Montgomery and Stone in The Old Town 28, 29; an unusually strong hit with capacity houses. Viola Allen in The White Sister 31, 1. Edward Terry in Sweet Lavender 6.——MAJESTIC (Orin Stair): Catherine Countiss Stock co. is pleasing very large houses week 26 in Mrs. Lady Windermere's Fan 2-8. Garrick Stock co. in The Silver Dagger week 26.

LANSING.—GLADMER (F. J. Williams): The Spendthrift March 23 drew and pleased a fair house. U. T. C. 25 to two good houses. Madame X 27. The Final Settlement 1. Viola Allen in The White Sister 3. The Chocolate Soldier 6. The Sweetest Girl in Paris 11.——COLONIAL (C. I. Davis): Oscar Cook Stock co. 27-8, playing Dora Thorn to fair business.——

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BIJOU (Charles Marshall): Vaudeville 27-3; headed by Five Musical Noses; doing good business.

COLDWATER.—TIBBITS' THEATRE (John T. Jackson): A very large audience was pleased with The Isle of Spice March 16. Lyceum people crowded the house to hear Sidney Landon, character impersonator, 21. The Cow and the Moon, with Charles Sellon, "stood 'em up," and turned people away 23. The Treadwell-Whitney co. opened a stock engagement 27 with The Gates of Justice.

PORT HURON.—MAJESTIC (F. E. Johnson): The Rosary March 23; good house and pleased. The Wolf 26; fair business. Madame X 31. Ward and Vokes 6. The Chocolate Soldier 8.—CITY (Sam Hartwell): Marx Brothers 26-1; splendid business all week. Cook Stock co. 3-10. Madame Sherry 16. The Student (local) 19, 20.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): The Golden Girl March 16; good co. and gave very good satisfaction to big house. The Thief 21; strong co., to small business, but gave excellent satisfaction. The Russian Symphony Orchestra 24. The Broken Idol 25. The Final Settlement 8.

IRON MOUNTAIN.—RUNDLE OPERA HOUSE (A. J. Rundle): The House of a Thousand Candles March 24; thoroughly satisfactory to good house. A Cowboy Girl 31. The White Squaw 3. The Rosary 8. The Cat and the Fiddle 12.

KALAMAZOO.—ACADEMY (B. A. Bush): Madame X March 24 delighted large audience.—FULLER (W. J. Donnelly): Nancy Boyer co. 25-1; broke the attendance record and forced to turn them away nightly. Katie-Did 6.

CALUMET.—THEATRE (J. D. Cuddihy): Al. H. Wilson March 20 to one of the largest houses of the season; Mr. Wilson is a great favorite here; co. well received. The House of a Thousand Candles 27.

BATTLE CREEK.—POST (E. R. Smith): Damrosch Symphony Orchestra, under auspices of Amateur Musical Society, March 22 delighted good business. Miss Petticoats 26; fair co. and business. Nancy Boyer Stock co. 2-8.

TRAVERSE CITY.—STEINBERG'S GRAND (Hi Rusky): White Squaw March 24; good offering, to fair business. Damon and Pythias, for benefit of Knights of Pythias Lodge, 28; fair, to fair business. Isle of Spice 30.

BIG RAPIDS.—COLONIAL (Bartlett Doe): The Final Settlement March 22 pleased. The Isle of Spice 25; good business and satisfaction. Vogel's Minstrels 7.

ITHACA.—OPERA HOUSE (Fred S. Brown): Al. W. Martin's U. T. C. March 27 pleased; good house. Sharpsteen's Comedy co. 3. A Cowboy Girl 17.

MINNESOTA.

ST. PAUL.

Ethel Grey Terry Seen to Advantage—Some Dates Ahead and Personal Mention.

Lower Berth 13 had light business March 23-25 at the Metropolitan. Dr. Sawyer, spiritualist, mystified a large audience 26. The Lily, with a co. including Nance O'Neil and Charles Cartwright, was the excellent attraction 27-29. Julia Dean did not appear, her part being taken by Ethel Grey Terry. Al H. Wilson in A German Prince 30-2. Love and Politics 3-5. Raymond Hitchcock 6-8. The Quality of Mercy 9-15. When Sweet Sixteen 16-22. Trebor, the magician, 23. John Drew 24-26. Francis Wilson 27-29. James Neill's stock season begins 30.

With the exception of an athletic exhibition 24, the Shubert remained dark 23-26. Forbes Robertson in The Passing of the Third Floor Back drew capacity houses 27-29. Juvenile Bostonians in The Ransom 30-1. James T. Powers in Havana 23-29.

The Grand went back to melodrama 26-1, with The White Captive as the attraction. Business is fair. The Man of the Hour 2-8. The Time, the Place and the Girl 9-15. The Cow and the Moon 16-22.

Orpheum 26-1: William Gould and Hattie Lorraine, Harmony Quintette, Brenon, Downing and co., Ed Wynn and P. O'Malley Jennings, Miss A'Yoe, Bowers, Walter and Crocker, and Robert De Mont Trio.

Follies of the Day, with Al. Kaufman, was the Star attraction 26-1.

In conjunction with the St. Paul Symphony Orchestra, Madame Schumann-Heink sings at the Auditorium evening 29 and matinee 30. At the choral concert evening 30 Elgar's King Olaf will be given. JOSEPH J. PFISTER.

MINNEAPOLIS.

Edith Evelyn and Lee Baker Made the Most of Their Opportunities.

Another dull week in local theatricals was enlivened only by the appearance of The Lily at the Metropolitan March 30-1. Nance O'Neil and Charles Cartwright were seen in the leading roles, while Ethel Grey Terry assumed the part formerly played by Julia Dean, who has been compelled to retire from the cast on account of illness. Raymond Hitchcock in The Man Who Owns Broadway 3-5.

The Shubert housed the Juvenile Bostonians, a talented troupe of youthful singers, in The Ransom, the first half of the week. The theatre was dark in the last half.

The Return of Eve was given an excellent production by the Lyric co. Edith Evelyn rising well to the first opportunities that she has had since her return. Miss Evelyn has much personal charm and her drawing of Eve was beautifully done, ranking with some of her best work. Lee Baker made the most of Adam, and Brigham Royce was Old Winters. Katherine Drew, a society girl, played the part of Trixie. Next week, The Battle, with The Servant in the House and The Road to Yesterday to follow.

At the Bijou The Lion and the Mouse returned, with Bessie Lee and Morris Burr in the leading roles. Next week, The White Captive.

Excellent entertainment was provided by the Orpheum Road Show, which is headed by the Rigoletto Brothers and La Pia, and which includes Melville and Higgins, Charles Leonard Fletcher, Charles Lawlor and Daughters, Joe Jackson, and Howard, the ventriloquist.

At the Unique Gennaro and his Venetian Band headed the programme, while the Four Mortons, who were to have performed a like service at the Miles, were unable to appear owing to the serious illness of one of their members.

Elmer Tenley's Pennant Winners were at the Dewey and the New Majestics at the Gayety.

CARLTON W. MILES.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Manhattan Stock co. in Prisoner of Andersonville, The Jew's Revenge, and The Great Diamond Robbery March 16-18; fair co., to fair business. Mollenhauer Violinists 24. Polly of the Circus 29. The Barrier 12. The K. H. G., a local club, in Halfback Sandy 18.

WINONA.—OPERA HOUSE (O. F. Burlingame): The Lily March 25 to a deservedly large house. Devil's Island 29 to light business. Lower Berth 13 27. Polly of the Circus 30. Raymond Hitchcock 1. The Toymaker's Dream 2. The Time, the Place and the Girl 3. Ian Robertson in The Passing of the Third Floor Back 8.

ALBERT LEA.—BROADWAY (F. H. Mallery, res. mgr.): Lower Berth 13 March 16; good attendance; pleased. A Married Bachelor 19; good co. and business. As Told in the Hills 22; fair co., to good house. The Toymaker's Dream 29 pleased good business. A Pair of Country Kids 4. Time, the Place and the Girl 6.

CROOKSTON.—GRAND (Tom Brown): The Old Homestead March 21 pleased fair house. Polly of the Circus 23; large house; well pleased; Governor Eberhardt occupied a box. Queen of the Moulin Rouge 31. James T. Powers in Havana 4. The Midnight Sons 18. The Third Degree 25. The Girl in the Taxi 28.

THIEF RIVER FALLS.—AUDITORIUM (G. Halvorson): Sanford Dodge March 21-23, with matinee 23; gave good satisfaction, to fair business. Minneapolis Symphony Orchestra 26 to capacity house; fine performance. Managing Mildred 1.

ROCHESTER.—METROPOLITAN (J. E. Reid): The Manhattan Stock co. March 27-1. The Time, the Place and the Girl 4. Norwood, hypnotist, 3-8. Barriers Burned Away 10.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer): James K. Hackett March 21 in The King's Game drew fair business. Virginia Harned 23 in The Woman He Married; thoroughly pleased large audience. Robert Edeson 24 in Where the Trail Divides; good co. and performance, to well-filled house. Grace Van Studdiford 29 in The Paradise of Mahomet; heavy advance sale. Sarah Bernhardt 4; play selected by vote.

JACKSON.—CENTURY (S. J. Myers): Robert Edeson in Where the Trail Divides March 22; well received by good house. James K. Hackett in The King's Game 23 pleased fair business. Della Fox 24. Grace Van Studdiford 1. Sarah Bernhardt 3. The Flirting Princess 18. Chocolate Soldier 20.

TUPELO.—OPERA HOUSE (W. H. Armstrong): Ellen Beach Yaw (under auspices U. D. C.) delighted an appreciative audience March 14. Hans Hanson 16 pleased a well-filled house. Russian Symphony Orchestra 8.

HATTIESBURG.—AUDITORIUM (Mort L. Bixler): Robert Edeson in Where the Trail Divides March 20; splendid co.; poor house. James K. Hackett in The King's Game 24; excellent co.; business medium.

CORINTH.—OPERA HOUSE (East and Bell): Buster Doyle co. March 27, 28 played to poor houses.

GULFPORT.—THEATRE (E. W. Lang): Polly of the Circus March 20; a very good co., to light business.

MISSOURI.

KANSAS CITY.

Blanche Ring Duplicated Former Success—John Webb Dillon Did Well.

Blanche Ring was welcomed to the Shubert March 26-1 by large audiences, duplicating her big success of last season in the same play, The Yankee Girl. Miss Ring has always been a big favorite in Kansas City since her appearance here with the Megaphone Minstrels, a local amateur organization, some five or six years ago, and her appearance is always looked forward to with more than ordinary interest. Marie Cahill in Judy Forgot 2-8. E. H. Sothern and Julia Marlowe 9-15.

At the Mercy of Tiberius was the Grand offering 26-1, playing to a very satisfactory week's business. John Webb Dillon was cast in the leading role of Lennox Dunbar and handled the part excellently, while the supporting co. were capable throughout. The play was well staged. The Rosary 2-8.

The Gillis had a new play 26-1 in The House with the Green Shutters, which proved to be a detective story of decided interest, with many thrills. The production was a big one scenically, while the presenting co., which included Evelyn Faber, Rene Grau, Jack Sharkey, John Hickey, and Clarke Ross, was especially good. My Friend from Dixie 2-8.

Clayton White and Marie Stuart in their sketch, Cherie, were the Orpheum headliners 26-1 and scored heavily. Other acts included Five Auroras, Cross and Josephine, Elsie Wulff and Waldorff, Browning and Lewis, Ernest Scharff, and Hal Forde, all pleasing.

The usual entertaining bill at the Empress 26-1 drew large audiences nightly, the acts including Jeffries' Metropolitan Minstrels, Ray Dooley, Phil and Nettie Peters, Tom and Edith Almond, Marie Fitzgibbons, Harry Antrim, Marcous, and Buch Brothers.

The Broadway Gaiety Girls won decided favor at the Century 26-1, the entire offering being above average. An added attraction was the Georgia Campers, which pleased immensely. The Merry Whirl 2-8.

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WANTED—Part in vaudeville act; graceful dancer, voice mezzo soprano; height five foot seven. Louise Norton, 1183 Broad Street, Newark, N. J.

The Ginger Girls held the boards at the Gayety 26-1, opening to two big Sunday audiences. Ed Lee Wroth was featured in a big co. of entertainers, all of whom pleased. Fads and Follies 2-8.

Nordica sang before a big crowd of music lovers in Convention Hall 29, scoring heavily, as usual. The entire concert won hearty approval, Myron W. Whitney, basso, and Romayne Simmons, pianist, sharing in the honors.

D. KEEDY CAMPBELL.

ST. JOSEPH.—SHUBERT (Harry Fitzgerald): Mary Mannering in A Man's World March 15; high-class production and displayed talents of the popular star to great advantage; business good. Olga Nethersole in The Redemption of Evelyn Vaudray 21; one of the most important attractions of the season by a fine co.; pleased good business. Henrietta Crosman in Anti-Matrimony 30. The Third Degree 31, 1.—LYCEUM (C. U. Philley): The Time, the Place and the Girl 12-15; good co. and production; pleased good business. Dave Marion's Dreamland Extravaganza 16-18; one of the very best of the season. The star was as popular as ever, and the olio was deserving of highest praise. Carmelo's living pictures were the most artistic ever presented in this city. The Majestic Musical Four and the Georgia Campers were great favorites; business good. The Rosary 26-29. The Merry Whirl Extravaganza 30-1.—ITEM: Alexander Pantages, owner of the chain of vaudeville houses bearing his name, spent a day in St. Joseph with Manager Weston, of the local house. Mr. Pantages was accompanied by his wife, and says he will send some of the biggest acts in vaudeville to St. Joseph.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Henrietta Crosman in Anti-Matimony 17; to good business. Madame Nordica 20 in concert; the music lovers turned out en masse and warmly greeted this noted singer. Paul Gilmore 1. Brown from Missouri 5. Richard and Pringle's Minstrels 12.

HANNIBAL.—PARK (J. B. Price): The Breckenridge Stock co. in repertoire March 20-25; co. and business good. Plays: For Humanity's Sake, Nebraska, Thorns and Orange Blossoms, The Westerner, Down Where the Cotton Blossoms Grow, and The Moonshiner. Gay Morning Glories Burlesquers 27. Sis Perkins 1.

CARROLLTON.—WILCOXSON OPERA HOUSE (W. H. Hutchison, Jr.): George Amusement co. presenting St. Elmo March 22; capacity business; O. T. Burke, the leading man, was well supported, especially by Lillian Dyer.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (Jesse Reynolds): Sis Perkins 16; good, to good business. Lewis Stock co. 27-April 1. Broken Hearts 5. Lyman Twins 25.

HANNIBAL.—PARK (J. B. Price): The Chorus Lady 13; good co.; business fair. The Breckenridge Stock co. in repertoire 20-25.

CARTHAGE.—GRAND (A. E. McKiernan): Flirting Princess 16; good co.; pleased capacity. Blue Mouse 24. Seven Days 30. The Wyoming Girl 31. A Winning Miss 7.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Havana March 22 played to capacity house. Three Weeks 2. Old Homestead 4. Midnight Sons 5. Ole Olson 15. Gertrude Elliott 20. Paul Gilmore 30.—FAMILY (Dick P. Sutton): Cornell Stock co. in Heart of a Hero 26-1. For Love's Sake 2-8.

NEBRASKA.

OMAHA.

A Hearty Reception for Raymond Hitchcock—Ben-Hur Drew Capacity.

At the Brandeis Raymond Hitchcock in The Man Who Owns Broadway had a most hearty reception from a series of good sized audiences March 23-25. Ben-Hur opened a week's engagement 27 to capacity, and everything indicates a most prosperous engagement. As usual the piece is remarkably well staged. Managers Burgess and Woodward announce Henrietta Crosman 2-5. The Lily 6-8. Al Wilson 9-12.

At the Orpheum the programme for week of 26 included Henri French, Corcoran and Dixon, Isabelle D'Armond, Madden and Fitzpatrick, Quigley Brothers, the Hanlon Brothers, and last, but not least, Alice Lloyd. Business is excellent.

Sam Collins' Gayety co. in A Florida Enchantment is the headliner at the Gayety week of 26 and business is good. The Ginger Girls 2-8.

The Kring had Redemption 23-25, which was well presented and met with much favor. The Merry Whirl 26-29 is also doing well. The Follies of the Day 2-5.

At the American the programme for the week of 26 was the Zamora Family, Josephine Almeley, Young and Marks, Walman, Howard Truesdell and co., and Hamlin-Dean-Hamlin.

The Eva Lang co. is offering Girls at the

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BROOKLYN AMUSEMENTS.

No Lack of Attractions Across the Bridge—Next Week's Bills.

The Battle was presented at the Gotham last week before a large and appreciative audience. Henry M. Hicks assumed the role of John J. Hazzleton. Victor Browne as Phillip Ames was also excellent, while James K. MacCurdy's Mr. Gentle was a powerful bit of ideal character drawing. Louis Kimball supplied what humor there was in Joe in fine style. The two women characters, Louis Carter as Margaret Lawrence and Evelyn Watson as Jenny, were beyond criticism in their forceful renderings and each scored a decided hit. Addison Pitt was seen to good advantage as Moran and great credit is due Mr. Pitt, the stage director.

Such a Little Queen was the offering at Payton's Lee Avenue Theatre last week. Louis Leon Hall had the part of the exiled King of Rosina, which he handled quite acceptably. Minna Phillips as the Little Queen portrayed the part in good style. Joseph Girard as Baron Camara played the part to perfection, while Cliff C. Stork as Robert Trainor has never played better. The same can be said of George S. Fisher, who interpreted the role of Adolph Lauman. Charlotte Wade Daniels was good as the Irish Servant. Grace Fox was also splendid in the role of Elizabeth Lauman.

Jack Straw was last week's offering at the Crescent and met with a most cordial reception. The role of Ethel was taken care of by Grayce Scott, who handled the part in admirable fashion. The role of Mrs. Jennings Parker was portrayed by Emilie Melville in a praiseworthy manner. Isadore Martin gave a fine impersonation of Rosie Abbott, the daughter of the Rev. Louis Abbott, which found a worthy exponent in the person of Daniel E. Hanlon. Nina Melville scored a hit as Mrs. Withers and Jack Beunett lent dignity and zeal to his Count Adrian von Bremer. Jack Straw was interpreted by George Allson with consummate skill.

An excellent production of St. Elmo was given at Phillips' Lyceum last week. E. A. Turner as St. Elmo Murray played his part splendidly. Phyllis Gilmore as Edna Earl was also excellent.

The Prince of Pilsen, with Jess Dandy, returned to Brooklyn last week at the Shubert Theatre, and the ever welcome musical comedy drew an audience that completely filled the spacious playhouse during the entire week.

The New Theatre company was seen to excellent advantage at the Majestic last week in Nobody's Daughter and won the approval of the patrons of this popular playhouse.

The Havoc, with Henry Miller in the title-role, was presented at the Montauk Theatre last week and drew large crowds during the entire week.

The Dollar Princess achieved a marked success at the Broadway last week.

The Amphion Theatre was packed at every performance last week to see the German musical comedy, Hetty Macht Alles.

The attractions at the burlesque houses last week were: Casino, Williams' Imperials; Star, Robinson's Crusoe Girls; Empire, Bohemian Burlesquers; Gayety, Behman Show.

The Brooklyn debut of Hilda Keenan, daughter of Frank Keenan, and the return of Albert Chevalier, the clever character comedian, were the two things most worthy of note in vaudeville here last week. Percy Williams presented both entertainers at the Orpheum, and in addition to them provided other numbers which went to make up one of the best bills seen at this theatre this season.

Will Cressy and Blanche Dayne were given a generous home welcome at the Greenpoint Theatre last week.

At the Fulton last week a varied bill of vaudeville was presented, the headline feature being Edouard Jose and company in A Genius.

Edwin F. Reilly, the popular press representative of the Corse Payton Amusement company, has arranged a Gala Athletic Carnival to be held in Palace Hall 6. Mr. Reilly has spared no expense in arranging the programme for the occasion, which will include some of the best and most popular athletes in the country, among them being Warren Lincoln Travis, Brooklyn's favorite, and a "Big Show" is promised.

Last week marked the final appearance of Henry M. Hicks and Louis Kimball with the Gotham Stock company. Mr. Hicks and Mr. Kimball during their short but successful season have won scores of admirers among the theatregoers of East New York, due to their clever acting and pleasing manner, and their leaving has cast a gloom among their many friends as well as the members of the company.

Milton and Sargent Aborn have planned a more ambitious campaign for this Spring than they have ever attempted before. Five Aborn English Grand Opera companies will appear simultaneously at the Brooklyn Academy of Music, at the Boston Opera House, at the Chestnut Street Opera House, Philadelphia, Ford's Opera House, Baltimore, and the New National in Washington. The more prominent artists will be exchanged between these several organizations, so that each role will be fitted with some singer particularly suited to it. In this way the Brooklyn followers of Aborn offerings will see and hear fifty or more notables in principal roles during this company's engagement at the Academy of Music. Aida, Lohengrin, Thais, La Boheme, Madame Butterfly, and The Tales of Hoffman will be heard during their stay here.

The attractions at the various houses this week are: Payton's, The Wolf; Gotham, Merely Mary Ann; Crescent, White Sister; Montauk, Seven Sisters; Majestic, Prince of Pilsen; Shubert, The Matinee Idol; Broadway, Ethel Barrymore; Phillips' Lyceum, The Forbidden Marriage.

CHARLES J. RUPPEL.

Bird this week, with Merely Mary Ann underlined.

Everyman was given at the Lyric Theatre 23 for the benefit of the Visiting Nurses Association. The production was under the personal direction of Lloyd Ingraham, of the Ingraham Dramatic School. Mr. Ingraham had the name part, and it is sufficient to say that his interpretation met with the hearty approval of the large and fashionable audience in attendance. Favorable mention is also due the Good Deeds of Mary Wallace and the Knowledge of Louise McPherson. Mr. Ingraham had given the care of this production considerable time and purely without financial remuneration.

The Merry Whirl Girls, playing at the Krug, were selling papers on the street Monday for the benefit of the Childs' Savings Institute. Their efforts were very successful, netting a handsome return for this worthy cause.

J. RINGWALT.

NORFOLK.—AUDITORIUM (M. W. Jencks): The Barrier March 27; strong co.; deserved better patronage. Port of Missing Men 4. Paid in Full 6. Anti-Matrimony 7. Al. G. Field's Minstrels 15.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach): Paid in Full March 21; good business and performance.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): The Flaming Arrow March 18 drew fair business. The Man of the Hour 25. The Girl of My Dreams 30.

PORTSMOUTH.—THEATRE (F. W. Hartford): The Man of the Hour March 22; fair business; pleased. Madame X 24. The Lottery Man 1. The Girl of My Dreams 3.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Le Comte, Flesher and Wade's musical comedy, The Flower of the Ranch, was presented to a fair audience March 27. Nellie Watters as Little Flower, Mable de Nordendorf as Margaret Merron, John E. Frank as Jack Farnum, and Harry Loader as Skivers, a tenderfoot, carried off honors. Livingston and Taylor in A Smoky Affair and the Lynch Trio, wire experts, headed a satisfactory bill 23; fair patronage. Farce-comedy introduced Catherine Dwyer and co. 25; the act scored, as did Frank La Dent, juggler, S. R. O. Gay Matilda, a new musical production, 6. Mikado will be rendered by the Delanco Choral Society 15. McFadden's Flats 17.—ITEMS: Governor Woodrow Wilson, W. J. Bryan, and Champ Clark will be the principal speakers at the Auditorium 5.—The Frank A. Robbins' Circus will exhibit here May 6.—Local Lodge of Elks, No. 996, held their annual election 23, when the following officers were chosen: E. R., Kara B. Marter; E. L. K., Wilber Bivins; E. Loyal K., Frank S. Cook; E. Lecturing K., Thomas S. Mooney; secretary, Budd M. Rigg; treasurer, Frank L. Johnson; trustee, Henry Temow.—Remodeled and enlarged the Auditorium at Riverside, N. J., reopened 19 with a minstrel performance.—Frank Flesher and Fred Le Comte, always welcome visitors, were in town 27. J. WILL BURR.

BRIDGETON.—CRITERION (Ed. B. Moore): The Spendthrift March 22, with Edmund Breese and Thais Magrane, delighted with a good performance; capacity business. George Sidney in The Joy Riders 28 pleased large audience.

UNION HILL.—HUDSON: Herbert Kelsey and Effie Shannon, Luce and Luce, Ward and Curran, Eight Dahduds Arabs, Hickey's Comedy Circus, Mrs. Jack McGreevy, Radney and Lawrence; business fine.

JERSEY CITY.

Minstrelsy and Comedy Drew Well and Pleased—Next Week's Bills and Gossip.

For the first time in many seasons a minstrel co. has been a strong drawing card here. George Evans' Honey Boy Minstrels drew large audiences to the Majestic Theatre March 27-1. The first part setting was excellent, and the vocalists and comedians were of the best. George Evans appears twice—in the first part and in the afterpiece—and he is as of yore one of the best in the business. The Firemen's Picnic is a very good sketch. Scenes from Blackville introduce John King, Tom Hyde, and all the dancers. Among the vocalists are Vaughn Comfort, Matt Keefe, James Meehan, Tom Kane, and Master Leo Logan. Zelda Sears in The Nest Egg 3-8. The Thief 10-15.

The Spooner Stock co. did an immense business at the Orpheum 27-1, when it presented My Wife's Gone to the Country, a new comedy by Charles E. Blaney and Cecil Spooner. The play scored a success at the start, and the co. did all it could individually to make it a success. Augustus Phillips as the jealous husband, Harold Kennedy as the rich young man, Harry B. Castle as the old man about to die, Nell Barrett as the inspector of police, Edwin H. Curtis as the insanity specialist, and Philip Quinn as the lunatic were all well cast. The female characters were in the hands of capable people: Edna May Spooner as Jessie Green, a famous dancer, did justice to her part (as she always does) and introduced in one act the harem skirt. Lelia Davis as the suspected wife had a fine part, and she played it well. Olive Grove as the aunt was immense, and Florence Hill as the maid had a part that she will never play better, and she was delightful. The small parts were well taken care of, and the staging and scenery were immense. The Adventures of Polly 3-8.

The local Elks occupied the entire lower floor of the Orpheum Theatre 28, when a theatre party was held there by the lodge. The co. never appeared to better advantage, and it was a spirited performance of My Wife's Gone to the Country. A supper followed in the club rooms, at which the members of the co. and orchestra were present, and it was a most satisfying affair to all concerned.

Raymond Whittaker, who had been leading man of the Spooner Stock co. at the Orpheum Theatre here, was compelled to close his engagement 25, on account of a slight throat affection, for which his physician prescribed a complete rest for a few weeks. Mr. Whittaker has been the leading man here since last November, during which time he has made a host of admirers and friends, who are very sorry he had to quit. Personally Mr. Whittaker is a conscientious, hard-working actor. He is an all-round good chap, friendly and a "stayer." His return to this city in any capacity will meet the approval of a large clientele. Augustus Phillips succeeded Mr. Whittaker as leading man, opening here 27.

The members of the local Elks' Minstrels (recent) were guests at the Majestic Theatre 30, and enjoyed a performance by George Evans' Honey Boys.

The Jardin de Paris Girls were at the Bon Ton Theatre 23-25 to fair business. Abe Leavitt and Marion Campbell are the headliners, and they are extremely good. The Broadway Comedy Four and Helen Davis and Ruby Harris are the olio features. The Empire Burlesquers came here 27-29 to good patronage with a slim show. Bob Van Osten, the man with the duck nose, is the principal comedian, and he is very good. Dorothy Clark, an English singer, was seen to much advantage in the olio. The Passing Parade 30-1. The Lady Buccaneers 3-5. Miss New York, Jr., 6-8.

The Bon Ton Theatre is to be thoroughly overhauled during the Summer season. It may be a week stand then, instead of three nights, as at present.

Thomas A. Driscoll, of this city, who has been singing and running the stage at the Fourteenth Street Theatre, New York city, for two years, has gone to Mt. Clemens, Mich., for the cure of rheumatism. WALTER C. SMITH.

NEW YORK.

BUFFALO.

Marie Flynn as Madame Sherry the Find of the Season—George Fawcett's Engagement.

Marie Flynn and Mortimer Weldon captivated packed houses in Madame Sherry at the Star March 27-1. Business was so large it was necessary to give an extra matinee 31.

George Fawcett and his co. began a three weeks' engagement at the Teck 27, offering The Great John Ganton as the opening attraction, with Dr. Jekyll and Mr. Hyde underlined. From the reception accorded this co. there is every assurance of a very successful engagement, which is being given at popular prices.

M. L. Alsop, very popular here, was at the Lyric 27-1 in Vaughan Glaser's production of St. Elmo.

At Shea's 27-1: Gertrude Hoffman (second week), Hoey and Lee, Percy Waren and co., Kate Watson, Brown Brothers, Lynch and Zeller, and Kinetograph.

Jack Mason presented Rentz-Santley co. at the Garden 27-1.

The Tiger Lilies, with Mat Kennedy, were at the Lafayette 27-1.

Eddie Carr, of Conlin, Carr and Steele, was in town 27-1, visiting his brother-in-law, Michael Shea. P. T. O'CONNOR.

ELMIRA.—LYCEUM (Lee Norton): David Bispham March 31. Howe's pictures 4.—MOZART (G. W. Middleton): More than usually entertaining was the Stanford and Western Players production of Christopher, Jr., 20-25; large business. Emily Smiley was an attractive Dora Hedway. Allen Holuber an adequate Christopher, Jr., Florence Nelson a good Mrs. Glibb, and Harry Wiligus a clever Burt Bellaby. Others who did well were; James Stemburg, Anna Reeder, Maurice Stanford, J. Atwood Quiker, Leona Spule, Egbert Munroe, Eugene La Rue, and Thurlow White. Such a Little Queen 27-1.—MAJESTIC (G. H. Ven Demark): Samuel Thornburg, Kashima, the Berrens, Pearson and Garfield 20-25; large houses; delighted.—FAMILY (C. W. Lawford): Janet Priest and Little Miss Ham And, the Dalvines, Homburg and Homburg, Mae Kelly, and W. H. Brown 20-25; good, to large houses.—FEDERATION: Amherst College Glee, Banjo and Mandolin Clubs 29.—ITEMS: Mary Crew has assumed the leading role in The Girl from Home.—Marie Horton has joined the Brockton, Mass., Stock co.—George Lyding is gathering an unusually strong co. for the opera season at Rorick's. An absolutely new organization is to be offered and a successful season is indicated.—The Elmira Press Club entertained 110 guests at its annual banquet at the Hotel Rathbun 18.—W. J. Copeland, dramatic editor of the Elmira "Star-Gazette," presided as toastmaster with success. Many theatrical folk of prominence were present. J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr): Walker Whiteside in The Melting Pot March 23-25; gave meritorious performances, to fair-sized houses. Dore Davidson, Louise Muldener, and Florence Fisher were prominent in the support. The Chocolate Soldier, with its delicious music and dainty comedy, returned 27, 28 to large audiences. Harry Parleigh in the title-part was excellent in both voice and action. Rene Vivienne was a charming Nadina. Gene Luneska a piquant Mascha. George O'Donnell an exuberant Popoff, and George Tallman's fine tenor was heard to advantage as Alexius. Mary Mannering 31, 1.—EMPIRE (F. Gage): Three Twins, with Clifton Crawford and Mayme Gehrue, was enjoyed by fair-sized houses 27-1. Billie Burke 3. Madame Sherry 4-8.—BASTABLE (S. Bastable): The Volunteer Organist seemed to have lost none of its drawing power 23-25; a co. of average excellence attracted well in Paid in Full 27-1. Beulah Poynter 3-5. St. Elmo 6-8.—ITEMS: The Wieting will inaugurate a season of stock 17, with William Ingersoll and Julia Booth in the leads. Others engaged are: Leonora Oakford, Elizabeth Talmadge, Gladys Fairbanks Murray, Clifford Leigh, Robert Le Sneur, Walter Fredericks, Norman Phillips, James T. Ford, Mark Harrison, Sehnar Romaine, Frank Lane, and Lidalee Gilyard. Soldiers of Fortune will be the opening play, followed by The College Widow.—Mabel Acker, leading woman of Paid in Full, is a Syracuse girl, and was warmly greeted upon her appearance.

E. A. BRIDGMAN.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Bessie Abott and David Bispham in concert March 25 delighted a fair-sized audience. Beulah Poynter and an efficient supporting co. in The Little Girl That He Forgot played to large houses 27-29. The Chocolate Soldier 30. Lyfell Vaughan Stock co. in The Aviator 31, 1. The Light Eternal 3, 4. Mary Mannering in A Man's World 6.—MOHAWK (Charles T. Taylor): The Behman Show came back good and strong 23-25, and played to full capacity business at each performance. The cast remains the same as heretofore, including Will J. Kennedy, Lon Hascall, Vic Casemore, Eileen Sheridan, and Lillian Herndon. Harry Hastings' Big Show 27-29 were greeted by large houses. The principals include Harry Hastings, Tom Corne, Harry Harvey, Viola Sheldon, and Mona Raymond. Midnight Maidens 30-1. Girls from Happyland 3-5. Big Banner Show 6-8. Rentz-Santley 10-12.

NAT SAHR.

ROCHESTER.—LYCEUM (M. E. Wolf): The Follies of 1910, with the usual mixture of melody, comedy and burlesque drew capacity houses March 27-29. Bickel and Watson, Bert Williams, Fanny Brice, Lillian Lorraine, and Billie Reeves were some of the clever people appearing in the co. Billie Burke in Suzanne 3. Otis Skinner in Sire 6.—BAKER (F. G. Parry): Beverly, with an excellent cast, drew well 27-29. Eleanor Woodruff made a pretty and sprightly heroine. Lawrence Evart was excellent as Baldos. That excellent rural play, The Volunteer Organist, was well presented 30-1. St. Elmo 3-5.—COOK'S (J. Hunt): Carmen 27-1. Miss Hunt added to her laurels by an excellent rendition of the title-role. Mr. Lankmoor was a satisfactory Don Jose; good busi-

SPRINGFIELD.

Record of the Week at the Court Square—Capacity Houses at Poli's.

A rather musical week at the Court Square opened March 27, with Boston Symphony Orchestra to a capacity house. The night following, 28, Melis, Constantino, Mardones, and Torello appeared in concert, a very small house greeting the high-class singing and the fine contra-bass playing of Torello. Bright Eyes came back to large houses 29, 30, and Lean and Holbrook still prove as merry a pair of entertainers as come along. Stetson's U. T. C. 31, 1. The Girl of My Dreams 3, 4. The Traveling Salesman 5. Madame X, with Dorothy Donnelly, 6-8. Margaret Anglin in Green Stockings 10. The Pied Piper of Hamelin 17. William Faversham in The Faun 18.

There is nothing the matter with Poli's as an attraction even in Lent, capacity houses all week greeting the fine bill 27-1, headed by Lillian Herlein, the prima donna, with Eddie Leonard, the minstrel boy, Seldom's Venus, Conlin, Steele and Carr, Vissouchi Brothers, the Balzars, and Those French Girls in warm pursuit. The Gilmore had Al. Reeves' Beauty Show 30-1, with his usual success in entertaining large houses.

Two important recent bookings at the Court Square are Grace George in Sauce for the Goose 28, and The Man from Home 29-22.

EDWIN DWIGHT.

LETTER LIST.

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WOMEN.

Ashlyn, Belle, Juliet Atkinson.
Berkeley, Gertrude, Ines Buck, H. Byrne, Sophie Brandt, Mrs. Leo C. Bell, Edith Bellows, Marie Baxter, Mrs. Henry Bowers, Gertrude Berkley, Hazel Boyne, Hilda Berglund, Leah Band, Della Barker.
Cameron, Grace, Molly Croucher, Josephine Clairmont, Winifred Carter, Henrietta Cronnan, Josephine Collins, Helen Conant, Rita and Emily Curtis, Gertrude Coddington, Clara Cusack, Mrs. H. Chambers, Ruth Copley, Myrette Chapman, Grace T. Coulter, Josie Collins.
Doring, Lucille, Dollie Davis, Clara Dalton, Minnie De Lange, Mrs. L. Dickson.
Elliott, Maseda, Grace Ellsworth, Babe Ellis, Mildred Elaine.
Ford, Hugh, Josephine Fields, Lillian Fields, Edith Forrest, Virginia Frankenstein, Anna Fay, Hattie Foley.
Gillingwalter, Helen, Gertrude Graham, Doris Goodwin, Bertha Galland, Myrtle Gayety, Rita Gordon, Ida Gabrielle.
Harkens, Flo, Violet Horlock, Mrs. Fred Hurd, Emma Haynes, Dorothy Hunting, Virginia Howell, Cecile Holmes, Percy Haswell, Paul Harvey, Mrs. W. Hanna, Blanche Holt.
Jordon, N. C., Ellen James, Irene Jermont.
Keogh, Mary, Helen Keens, Josephine Kurrier.
Lee, Caroline, Allyn Lewis, Emily Lytton, Jeffrey Lewis, Elsie Lerch, Lillian Lorton, Edith Lennox, Miss M. Little.
Murray, Anita, Harriet Miller, Louise Marshall, Mazie Mack, Cleo Moody, Beatrice Morton, Vida Millace, Eileen May, Mae Martin, Mrs. C. W. Meech, Rae Morris, Phila Miller, Alice Mortlock, Julia Stuart McMackey.
Neaville, Cornen.
Olney, Phyllis.
Pearse, M. C., Hilda Patrick, Anna Pomroy, Gertrude Perry, Marie Pomeroy.
Robinson, Emma, Ethel Rose, Lansing Rowan, Helen Raymond, Jennie Reed, Anna Rosemond, Aline Redmond, Mrs. Rork, Mrs. M. Rowland.
Star, Muriel, Donna Seymour, Josephine Saxon, Julia Sanderson, Gertrude Stanwood, Nora Shelly, Iola Stevens, Katherine Scott, Dorothy Sadler.
Tilton, Helen, Jessie Terry, Susan Tallmadge, Dorothy Turner, Maud Truax, Edna Temple.
Victorson, Minnie, Maybelle Van Meta, Mrs. Voelker.
Wilton, Alta, Dolly Webb, Stella Ward, Young, Hida, Eva Yorke.

REGISTERED LETTERS FOR WOMEN.

M. Moulton.

MEN.

Ayers, James, Jack Allen, Lee Arthur, Robt. Adams.
Burke, O. T., Paul Brady, John Bennett, Elwood Bostwick, Gus Barnes, Herbert Brenans, Conrad Bodden, J. E. Blumkall, Theodore Babcock, Arthur Berthelet, Ernest Band.
Crew, Preston, E. H. Calvert, Robt. Craig, James Callahan, L. Cox, Wm. Cullen, W. Cripps, James Connican, Lester Cuneo, Harry Collins.
Dashiell, Willard, Charles Deland, Geo. Denton, Brian Darley, J. H. Doyle, John Dewey, Fred Duff, Sidney Donalds.
Emerson, Gerald, Julian Estrange, Dan Evans, Elwyn Eaton, Mark Elliston, Carl Edwards.
Fischel, Theo, Frank Folsom, Harry Fox, Edwin Fowler, Herbert Flint, Chas. Farrington, Wm. Fox, J. Frick.
Grant, Ed., Sully Guard, Jos. Garry, Frank Goldsmith, Ernest Greenberger, Thos. Gamble, John Graham.
Hall, Reid, Thos. Hardy, Thos. Hunter, Geo. Hans, Chas. Hally, Geo. Holmes, Arthur House, J. Hutchison, Cleveland Haydock, Arthur Hooper.
James, G. Jacoby.
Koesiner, Otto, John Kennedy, Joseph Kelvin, Philip Kelley, Donald Kinbeby, Robert Kane, Harlee Kirkland, Frank Kintsing.
Lindholm, Chas., Dan Lang, F. Lademan, Alfred Langstaff, Jules Linden, Fred Lloyd, Charles Leon, Frank Lenz.
Moore, Robt., Sidney Mattle, Frank Murray, Ralph Moody, Chas. W. Minor, Geo. Morris, Robt. Mallory, S. Moore, Leslie Meachan, Burr McIntosh, A. McKenna, Gerald McDonald, McDonald and Huntington.
Newton, Herbert, Burt Noble, Billy Nesvel, Owen, Cecil, Jas. Owens.
Proctor, David P., Dr. Perrine, Arthur Phinney.
Reed, Eugene, O. Roth, Eddie Rosenfield, Geo. Reed.
Shaw, Allen, Frank Scholl, Edwin Seligman, C. W. Spary, Charles Stowe, Joseph Shoenfelt, N. Scoville, L. Smith, H. Sheldon, Wm. Shand, Frank Scott, Douglas Stevenson, James R. Sullivan.
Talbot, Louis, Wm. Tullwood, Frank Thomas, Cannon Trio.
Voelker, Fred, Thomas Van, James Vincent, Warren, W., Raymond Whitaker, Douglass Williams, Fred Wayne, Zeme Woodthorpe, I. Warren, J. E. Whelan, Dallas Welford, Geo. Weber.

REGISTERED LETTERS FORJMEN.

Francois Ernest, Walter N. Lawrence, Charles L. Miller, C. S. Morrison, Sidney McCardy, Henry Wigley.

ness. Thelma 3-8.——CORINTHIAN (F. Strauss): Girls from Happyland 27-1. Billy Watson carried off the comedy honors. The olio presented some excellent acts. Rollicking Girlies 3-8.
E. G. ZIMMER.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): The Time, the Place and the Girl March 23 pleased a large audience; Thomas Cameron as Johnny Hicks and Jessie Huston as Margaret Simpson, the Girl, were very clever. Bessie Abott and David Bispham in concert 24, assisted by Harry M. Gilbert, pianist, excellent attraction; highly pleased a good house; Miss Abott and Mr. Bispham responded to many encores. A Stubborn Cinderella 31. Helen Grayce Stock co. 3-8. The Girl from Rector's 17. The Rosary 18. My Cinderella Girl 27.

MIDDLETOWN.—STRATTON (O. S. Hathaway): The Red Mill March 27; fair house; co.; failed to please. The Rosary 28, matinee and night, to good business; co. arrived late for matinee performance, commencing at 3.30, and the manager had the curtain raised, allowing audience to witness the setting of the stage for the first act. Black Patti co. 30 canceled. Luckens 7. Big Lions, the Italian Grand Opera Trio and Vitagraph 29-31. Beverly 1, matinee and night. The Thief 8, matinee and night.

SARATOGA SPRINGS.—BROADWAY (L. C. Varney, supervisor): The Colonial's Maid March 31. Haymakers 28.——PONTIAC (J. C. Graul): Vaudeville bill 10-24 headed by the Apollos, Danny Healey, H. S. Griffith, Klisto and Bayliss, John Renahan, Rosso and co., Burns and Walby; good houses.——ITEMS: The lease which J. C. Graul had on the Broadway Theatre expired 18, and was not renewed.—Supervisor Varney will manage the house until he can get the suitable person.

ROME.—LYRIC (C. R. Edwards): Aborn English Opera co. in Il Trovatore March 9; splendid, to big business. Viola Allen in The White Sister 17; excellent, to packed house. Milton and Dolly Nobles in Why Walker Reformed 20-25; Grenier and Lafose, Harry Lauber, May Green, the Aeroplane Girl; Hoyt Trio, Shriner and Wills, Samuel Thornburg and co. in The Tragedy of Errors, Knox Brothers, musical comedians; Four Grohvinis, acrobats, 27-29. A Stubborn Cinderella 30. Grace George in Sauce for the Goose 6.

PALMYRA.—OPERA HOUSE (H. L. Averill): Vaudeville and pictures, with Bonnie Rosedale, English singing and dancing comedienne, Ivs Davis, soloist, and a fine bill of Licensed pictures to immense business March 18. Vaudeville and pictures, with Courneen and co. and Ivs Davis, soloist, to good business 22. Vaudeville and pictures, with Florence White, singing and dancing comedienne, 25. The Volunteer Organist 28.

GLENS FALLS.—EMPIRE (J. A. Holden): Bessie Abott and David Bispham Concert pleased fair-sized audience March 27. The Vanderoos in a comedy aerial gymnastic act 28, 29. James Bradley, tenor and singer of old-time songs; Al. Warren, eccentric comedian; Marguerite C. Newton and Charles Homan in comedy playette, The Romance of a Rose, pleased good houses. Mary Mannering in A Man's World 3.

GLOVERSVILLE.—DARLING (Will E. Gaut): Beverly March 18 (return); good business matinee and night; The Private Secretary 20, matinee and night; fair co. and business. A Stubborn Cinderella 1. Eugenie Blair in The Light Eternal 5. Grace George in Sauce for the Goose 7. Sweetest Girl in Dixie 8.——ITEM: Manager and Mrs. Gaut have returned from a few weeks' stay at Atlantic City.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Howe's Travel Pictures March 25 pleased good business matinee and night. The Blue Mouse 28. Vaudeville 30-1.——ITEM: Managers Brickman and Smith have taken Elmira and Corning houses in conjunction with their vaudeville.

AUBURN.—JEFFERSON (Ernest J. Lynch): Mary Mannering March 30; good business.——BURTISS-GRAND (J. O. Brooks): Vaudeville 27-1; big business. Vaudeville 3-8.——AUDITORIUM (J. N. Ross): Alice Nielsen 28; fair house. Madame Sherry 3.

PENN YAN.—SAMPSON THEATRE (C. H. Sisson): The Private Secretary March 24; fair co. and business. Phil Ott in The Explorer 27 pleased good business. Lyman H. Howe's Travel Festival 29; splendid attraction; fair business. Grace George 3. The Newlyweds 18.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. J. Waters): Amherst College Dramatic Association in Romeo and Juliet March 27; very good; large audience. The Blue Mouse 30, matinee and night. Bessie Abott and David Bispham 3.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard): A Stubborn Cinderella March 27 pleased good business. The Royal Welsh Ladies' Choir 28; excellent; small business. The Time, the Place and the Girl 4.

ONEONTA.—THEATRE (H. M. Dunham): Chauncey-Keiffer co. 13-18 in repertoire; strong co.; pleased large audiences. College Girls 22. A Prince for a Day 23. Hy Ellsworth's Lecture 29. Red Mill 31. Phil Ott's Comedians 4.

NEWBURGH.—ACADEMY (Fred M. Taylor): Seven Days March 25 to good business and performance. Red Mill 28 canceled. The Rosary 30. Vermont College Boys 7. Grace George 8.

NEWARK.—SHERMAN OPERA HOUSE (Frank B. Moody): Billy the Kid 14; good, to light business. Sunny Side of Life 20 canceled. Volunteer Organist 27.

COHOES.—NEW THEATRE: Vaudeville and pictures 13-18 pleased an increased business.——PROCTOR'S: Vaudeville and pictures 13-18 to capacity. Mary Mannering April 4.

GENEVA.—SMITH (F. K. Hardison): Private Secretary 23. Helen Grayce Repertoire co. 27-April 1. Grace George 4. Stubborn Cinderella 6.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): The College Girl 17, 18 pleased fair houses. Helen Grayce co. 20-25; opened to capacity.

ITHACA.—LYCEUM (C. M. Southwell): Beverly of Graustark 24. Mary Mannering in A Man's World 29 (return). Grace George in Sauce for the Goose April 1.

CORTLAND.—THEATRE (Dillon Brothers): Masonic Minstrels (local) March 20-22; excellent satisfaction; house sold out two nights in succession. Phil Ott in The Explorer 1.

WOLCOTT.—GRAVES' OPERA HOUSE (Nash and Graves): Phil Ott's Comedians March 24; co. good; poor business. Vaudeville co. 10-15.

PERRY.—AUDITORIUM (Max Andrews): Vaudeville and motion pictures March 25. Rube Strickland 26; good business. Blue Mouse 27; small house; satisfactory.

ANDOVER.—THEATRE (Cannon and Snyder): Durno March 22 pleased good house. Time, the Place and the Girl 12. The Man on the Box 24. Stetson's U. T. C. May 2.

HERKIMER.—OPERA HOUSE (Ben Shermer): Phil Ott in The Explorer March 22 pleased big house.

WELLSVILLE.—BALDWIN'S (Interstate Amusement Co.): Lyman Howe's pictures March 31.

KINGSTON.—OPERA HOUSE (C. V. Du Bois): The Rosary March 29. The Red Mill 30.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Girl from Rector's 23. Time, the Place and the Girl 27.

HERKIMER.—OPERA HOUSE (Ben Shermer): Phil Ott in The Explorer 22.

NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): De Wolf Hopper March 22; very good co.; pleased big business. Buster Brown 27, matinee and night; good business.

RALEIGH.—ACADEMY (W. A. Schloss): The Hutton-Bailey Stock co. March 6-11; business big; co. above average. De Wolf Hopper in A Matinee Idol 27.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): Polly of the Circus 17 pleased full house. Old Homestead 24 pleased small house.——ORPHEUM (James Spaulding): Good attractions and fine houses. Webb and Webb, comedy sketch, with singing and dancing, and H. H. Luther, comedian.

OHIO.

TOLEDO.

First Morning Performance Ever Given in This City—Roy Atwill's Company Pleased.

The German Stock co., of Cincinnati, made its final appearance at the Valentine in Old Heidelberg March 29, under the auspices of the Toledo Maennerchor. Follies of 1910 29. Montgomery and Stone 30, 31. Harry Smith has resigned to accept the management of the Euclid Avenue Garden in Cleveland, O., and Carl Becker, well and favorably known to Toledo theatregoers, will succeed him.

The Two Orphans, presented by the Payeen Players, at the American drew splendid houses 26-1. Rachael May Clark as Louise, and Ethel Hamerick as Henriette gave particularly careful performances and deserve great credit for their work. George Webb, the new leading man, gave a dignified and satisfactory portrayal of Chevalier. The character work of Zulu Elisworth as La Frachard, and W. E. La Rose as Pierre was excellent. Herbert Bethew as Jacques, May B. Hurst as the Countess, and Eddie Menlove as Picard were well cast and gave valuable support. A Woman in the Case 2-8.

David Higgins, with His Last Dollar, pleased good houses at the Lyceum 26-29. Caught in Mid-Ocean 30-1. Sis Hopkins 2-5. School Days was the attraction that caused Manager W. B. Moore, of the Lyceum, to give the first morning performance ever given in Toledo 25, and it drew capacity. One hundred children from the Lucas County Children's Home enjoyed the performance through the courtesy of Mr. Moore.

Roy Atwill and his Associate Players opened their season of stock at the Auditorium 26 in Brown of Harvard, and was well received by fair houses. Mr. Atwill played the part of Tom Brown with much life, and Tom Williams as Claxton Madden showed his Toledo friends that he was as funny as ever. The players supporting Mr. Atwill are Gene La Mott, leading woman; Ada Rainy, second; Mary Marshall, ingenue; Ada Nevil, character; Ralph Dean, stage director; Tom Williams, character; Van Sheldon, R. W. Tucker, John Lott, Eugene Savayard, George Pettil, Jack Botsford, James White. The bill 2-8 will be The Prince Chap.
E. M. HERB.

CLEVELAND.

Robert Hilliard Duplicated Former Success—Walker Whiteside at the Colonial.

Robert Hilliard repeated his success in A Fool There Was at the Euclid Avenue Opera House March 27-1. The Country Boy 3-8.

Walker Whiteside, who has not been seen here for several years, played The Melting Pot at the Colonial Theatre 27-1, to be followed by Baby Mine 3-8.

Hanlon's New Superba packed the Lyceum at every performance 27-1. Vaughan Glaser in Cameo Kirby 3-8.

Under Two Flags was the offering of the Holden Players at the Cleveland Theatre 27-1. The Banker's Daughter 3-8.

Manager A. F. Harts, of Euclid Avenue Opera House, was honored by the local lodge of T. M. A., who presented him with a gold medal in recognition of his being the oldest member of the organization.
WILLIAM CRASTON.

CINCINNATI.

Annie Russell, Charles Waldron, and Oswald Yorke in Gordon's Wife at the Lyric.

Gordon's Wife was seen at the Lyric 2-9. It was its first appearance here and Annie Russell appeared in the leading role, supported by Charles Waldron, recently of The Fourth Estate; Oswald R. Yorke and others. Good attendance was secured each performance.

Johnnie and Emma Ray made their initial appearance in vaudeville at the Columbia 2-8, presenting an Irish sketch, entitled Casey the Fireman. The Six Musical Cuttys, Gene Green and Rosina Casselli's Mexican Dogs were other interesting features of a good programme.

The Girl and the Tramp, a comedy drama, was at Heuck's 2-8. The co. received good patronage.

People's presented during the week a new burlesque, The Rollickers. The co. includes Alice Maude Poole, Mildred Gilmore, Clem Bevins and a number of other clever actors.

Raimund's Yum Yum Girls in a musical comedy, The Flirting Widow, was the attraction at the Family Theatre 2-9. Others were Margo's Mannikins, Young and Phelps in Shakespeare's Misfortune, and Grace Ferrard, comedy songstress.

Edmund Stanley and co., singers of grand opera numbers, in A Royal Romance was the headliner at Empress 2-8 and played to crowded houses.
A. J. McNAIR.

EDWIN MORDANT and GRACE ATWELL

Stock Stars—Lyric Theatre—Mobile, Alabama

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ZANESVILLE.—WELLER (W. S. Canning): Jesse James March 24; fair co.; poor business. The Newlyweds and Their Baby 27; small house. Goddess of Liberty 4. Madame X 6. Walker Whiteside in The Melting Pot 8.——ORPHEUM (H. S. Carter): Week of 27: Walter H. Bedell and co. in Rural Comedy, the Four Sullivan Brothers, De Vol, and Dayton Sisters; good business.——CASINO (Clyde Quimby): The Casino Stock co. in Ghost in a Pawnshop, and dancing specialties; capacity business.——ITEMS: Ivy Poor, playing Dolly Jolly in the Newlyweds, suffered a nervous breakdown and was removed to a local hospital before the performance, greatly impairing the interest of the piece.—A number of local people went to Newark 30 to witness Madame Sherry at the Auditorium.—The Girl and the Kaiser closed at Johnstown, Pa. LAURA B. POE.

URBANA.—CLIFFORD (Edward Clifford): The Glow pictures March 25 drew big houses. U. T. C. 1.——ITEM: John Legner, of Cincinnati, died few days ago. Deceased was father of Lester Howard, the actor.
WILLIAM H. McGOWN.

SPRINGFIELD.—FAIRBANKS (Karl H. Becker): Bessie McCoy in The Echo March 23; Miss McCoy and the co. were fine and very enthusiastically received by a good house. Mother 28; the co. was good and well balanced, and the play gave evident satisfaction, to fair patronage. The Dollar Princess 29. The Quality of Mercy 3. Don't Lie to Your Wife 4. The Broken Idol 5.——GRAND (Springfield Theatre Co.): Stetson's U. T. C. co. 28, 29 to very good audiences.——NEW SUN (Sun Amusement Co.): George Primrose and Murphy and West, Rogers and McIntosh, Ed. Warren, De Onzo Brothers and Friday, the Hawaiian Duo 27-1 pleased very fine houses. Cora Youngblood Corson Sextette, Kittie and Nelson Stirling, Roland Travers and co., Margery Barnum, Arthur Rigby 3-8.

AKRON.—COLONIAL (W. T. Grover, res. mgr.): Grace George and a very capable co. presented Sauce for the Goose March 28 to a large and delighted audience.——GRAND (O. L. Elsler, res. mgr.): The James Boys in Missouri passed this way 23-25. The Man on the Box 27-29 drew well and pleased. Bertha Kalich in The Kreutzer Sonata 1. Howe's Travel Festival 2, 3. Walker Whiteside in The Melting Pot 5. School Days 6-8. Girls 10, 11. Beulah Poynter in The Little Girl He Forgot 13-15. The Minister's Sweetheart 17-19.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): The Cutter Stock co. March 20-25 in Thorns and Orange Blossoms, The Man or the Brute, St. Elmo, My Wife's Divorce, Cowboy Sheriff, Wife in Name Only; good co.; pleased fair-sized audiences for eight performances. The Rose Maiden 4. A Broken Idol 7. Madame X 13. Howe's pictures 17. Elks' Minstrels 20, 21. Newlyweds and Their Baby 28. Al. Wilson May 4. Miss Nobody from Starland 12.

DAYTON.—VICTORIA (William Sander): Mother March 27; excellent; business good. Dollar Princess 28. Fannie Reinhard Yiddish co. 30 (return). Montgomery and Stone 3. The Quality of Mercy 4, 5. Don't Lie to Your Wife 6, 7. Madame X 8; close of season.——NATIONAL (Gill Burrows): Barney Gilmore in Kelly from the Emerald Isle 23-25 delighted good houses. Girls 27-29; fine; fair business. Rose Melville in Sis Hopkins 30-1. James Boys in Missouri 3-5. Blue Mouse 6-8.

ALLIANCE.—COLUMBIA (W. E. Davis): The Climax March 24; small house; splendid satisfaction. Viola Allen in The White Sister 25; light business, repeated curtain calls. Grace George in Sauce for the Goose 27 delighted fair-sized audience. Powhatan (local D. of V.) 28, 29. The Man on the Box 30. Madame Sherry 1. The Arrival of Kitty 3. The Merry Widow 6. H. Evan Williams Concert co. 11. Madame X 14. The Newlyweds and Their Baby 26. The Rosary 27.

EAST LIVERPOOL.—CERAMIC (William Tallman): Grace George in Sauce for the Goose March 22 pleased good business. John Meehan in The Man on the Box 25; co. and business fair. Socialist Debate 27. Richard P. Hobson 30. Goddess of Liberty 31. The Rosary 4. The Round Up 5, 6. The Merry Widow 7. The Newlyweds and Their Baby 8.

LIMA.—FAUROT (L. H. Cunningham): The Thief March 23 pleased. Hanlon's Superba 24 drew well and gave satisfaction. Lyman Howe 25 gave excellent satisfaction. Viola Allen in The White Sister 27 drew good house and pleased; co. very strong. Mother won its way into the hearts of every one 29. Madame Bertha Kalich 30. David Higgins in His Last Dollar 1.

NORWALK.—GILGER (W. A. Roscoe): The Grahame Stock co. closed a week's engagement March 25 to satisfactory returns. Plays last three nights: Love and the Law, Down on the Farm, and At Sunrise. Howe's moving pictures pleased fair-sized house 29. The Man on the Box 5.

PIQUA.—MAY'S OPERA HOUSE (Central Ohio Associated Theatres Co.): Sheehan English Grand Opera co. March 23 in Il Trovatore to large house; pleased. May La Porte Stock co. 27-1 opened to big business in Just Plain Mary and One in a Thousand. The Merry Widow 4.

BELLAIRE.—COLUMBIA (James Tallman, Jr.): Keyes Sisters' Stock co. 6-11 pleased good business. The Arrival of Kitty 18 pleased small house on account of a big blizzard. The Rosary 18, matinee and night. The Smart Set 20. The Man on the Box 23. Graustark 30.

KENTON.—GRAND (Hinckley, Ross and Lawrence): Isle of Spice 1; capacity house; pleased. Mr. Bob 7 (amateur); crowded house; well pleased. The Blue Mouse 10; capacity; one of the best pleased audiences of the season. Cutter Stock co. 17-22. Graustark 24.

HAMILTON.—SMITH'S (Tom A. Smith): U. T. C. (Stetson's) March 25; two big houses. Mother, with Mary Shaw, 26; big business; excellent. Russian Symphony Orchestra 31. Girls 1. Lyman Howe 8. Trixie Friganza 14.

DELPHOS.—GRAND (Nat Smith): As Told in the Hills March 23; business poor; fair satisfaction. Lee's Lady Minstrels 29 canceled. Jim and the Singer, with Alan Villair and Edna Codair in leading roles, 1.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): The Climax March 20 pleased good business. Howe's pictures (auspices Kings Daughters) 31. The Cowboy and the Thief 1. The Blue Mouse 30.

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COSHOCTON.—SIXTH STREET THEATRE (John Williams): Sheehan's Grand Opera 20; excellent attraction to good house. James James 22; topheavy house. Madame Sherry 29. Round's Ladies' Orchestra 30.

GALLIPOLIS.—THEATRE (J. W. Eastman): The Rosary 10; good performance and attendance. The Climax 15 pleased good house; Florence Weber deserves special mention. J. B. Wells' Comedy co. 20-22.

BRYAN.—AROS (Hugh MacPhail): St. Elmo Feb. 21; fair attraction and business. Gross-

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stark 24 delighted largest house in twelve years. Paid in Full 4 pleased S. R. O. A Country Kid 7 pleased good house.

PORTSMOUTH.—GRAND (Fred Higley): The Smart Set 18 to good business. The Newlyweds 20. The Firing Line 30. Annie Russell in Gordon's Wife 1. The Goddess of Liberty 7. U. T. C. 8.

FINDLAY.—MAJESTIC (J. B. Swafford): Superba March 23; good co.; capacity business. David Higgins in His Last Dollar 31. The Merry Widow 3. Lyman Howe 5.

FOSTORIA.—ANDES OPERA HOUSE (Carl Smith): The Thief March 24 pleased small house. Orpheum Stock co. opened 27 to capacity in We Are King.

CAMBRIDGE.—COLONIAL (Hammond Brothers): The Newlyweds and Their Baby March 25; two capacity houses; greatly pleased. Madame Sherry 31.

STEUBENVILLE.—GRAND (A. M. Morley): The Man on the Box March 23; good co.; pleased fair house. Jesse James 25 satisfied. The Rosary 31.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Climax 22; fine cast; fair house. The Man on the Box April 3. The Blue Mouse 7. University Glee Club 11.

FINDLAY.—MAJESTIC (J. B. Swafford): Superba 23. Russian Symphony Orchestra 28. David Higgins in His Last Dollar 31. Merry Widow April 3. Lyman Howe 5.

ELYRIA.—THEATRE (H. A. Dykeman): Russian Symphony Orchestra 13; splendid, to large audience. Sheehan's Grand Opera 16. The Thief 28. Lyman Howe 30. Mother 31. Madame Sherry 4.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Walberg): The Rosary Feb. 24; good house. U. T. C. 11; two full houses.

FOSTORIA.—ANDES OPERA HOUSE (Carl Smith): The Man on the Box 10 pleased fair house. Martin's U. T. C. 18.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): The Man on the Box 22 to full house; excellent attraction.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon): The Arrival of Kitty 22 delighted fair audience.

NAPOLEON.—LYRIC (Eddie Lind): Vaudeville, the Miller's Entertainers, 4-17; capacity.

TIFFIN.—OPERA HOUSE (C. F. Collins, res. mgr.): The Thief 25.

OKLAHOMA.

OKLAHOMA CITY.—LYRIC (John Sinopoulos): Lorch-Bittner Stock co. 10-18 in The Little Grey Lady pleased good houses. Kasa 18-25.——METROPOLITAN (C. F. North): North Brothers Stock co. 12-19 in What Happened to Jones; well received by capacity houses. Paid in Full 19-26.——OVERHOLSER OPERA HOUSE (H. J. Moore): Three Twins 13, 14 pleased fair houses. Seven Days 15, 16 pleased poor business. The Sins of the Father 17, 18; excellent attraction, to good houses. Harry Bulger in The Flirting Princess 19, 20. The Girl in the Taxi 21, 22. Blanche Ring in The Yankee Girl 24; heavy advance sale.——FOLLY (F. M. Tull): Strong vaudeville attraction 11-26; to good business.

ALTUS.—GARRICK (J. G. Bickley): The Blue Mouse 10; first class production; good business. A Woman's Way 15. Albert Taylor 15, 16; good co.; fair business. Plays: A Gilded Fool and The Beggar Prince. Mildred 18; fair co.; good business. The Flirting Princess 22. The Girl from Home 25.——ITEM: A. A. Hougham has succeeded J. G. Bickley as manager of the Garrick.

M'ALESTER.—BUSBY: Paul Gilmore in The Mummy and the Humming Bird March 22 pleased. Al. G. Field's Minstrels 24; good business. The Girl in the Taxi 28. Madame Sherry 1. Blanche Walsh 7.——ITEM: A. C. Brown succeeded E. H. Hathaway as manager of Majestic and Yale theatres.

SAYRE.—AUDITORIUM (B. F. Williams): Complete scenic production of Mary J. Holmes' delightful story, Mildred, 20 pleased good house.

VINITA.—AUDITORIUM (W. C. Marrs): Al. G. Field's Minstrels 15; excellent; S. R. O.

OREGON.

PORTLAND.

Ida Adair and William Gilbert Bid Farewell to Many Friends—Bills of the Week.

The Heilig Theatre has been dark all week March 20-25. Busoni, the famous pianist, gives a concert afternoon of 26, under direction of Steers-Coman. Gertrude Elliott opens week's engagement 27 in The Dawn of a To-morrow. The Merry Widow 2.

Hoyt's well-known comedy, A Texas Steer, was the offering by Baker Stock co. at the Baker Theatre week opening 19. John Burton playing the part of the breezy Texan, who cuts wide swaths in society at Washington, D. C., and was sufficiently funny in the part. Ida Adair, who is playing her farewell week, was seen as Bossy, the Senator's daughter, and was as always charming. William Gilbert, who is also playing his last week with the co., was splendidly cast as Fishback. William Dills as Colonel Brassy Gall, played well the part, and was given a warm welcome by old friends, this being his first week with the Baker co. this season, having been stage director with Baker co. at Seattle during the season there. Brenda Fowler was clever as Mrs. Campbell, as was Lillian Andrews as Mrs. Brander. Fay Bainter made a sweet and winning Dixie. The staging of the production was under direction of Earl Dwire, Marshall Farnum having left for California. The House of a Thousand Candles, two performances 26, followed by Jim the Penman for week opening 27.

George Ade's bright and witty comedy, Father and the Boys was the attraction at the Bungalow week 19. William H. Turner in the role of father is a worthy successor of the originator of the character, William H. Crane, the dean of American comedians. The production was well staged and principals well cast. Edith Yeager was bright and winsome as Bessie Brayton, a Western product, and Alfred Aldridge as Colonel Higbee, her miner beau, was excellent. Business was fairly good.

Dillon and King, supported by the Lyric Musical Comedy co., were seen in The Twins week 20, which will be followed by "Bachelors week 27.

JOHN F. LOGAN.

MEDFORD.—OPERA HOUSE (Charles D. Haselrigg): The Merry Widow March 31. Madame Sherry 5. Three Weeks 8. Lew Dockstader's Minstrels 20.

SALEM.—GRAND (John F. Cordray): Governor Folks lectured March 24 under the auspices of the Y. M. C. A.; full house. Father and the Boys 27. Madame Sherry 8.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res. mgr.): Howe's pictures, as usual, pleased very large houses March 24, 25, with matinee; this was the second exhibition this season of the same high standard. A fair-sized audience witnessed the comedy In Search of a Sinner, with Lillian Russell as the bright particular star, 27; the play was well received and capably acted by a good cast, including Harry C. Brown, Joseph Tuohy, Lynn Pratt, Alf. Hudson, Jr., J. G. Brammall, Edw. Warren, Victor Benoit, Dan Fitzgerald, George Walker, Elise Scott, Hattie Russell, Ruby Ross, Jessie Ralph. Miner's Americans gave two capital performances to two very large audiences 28; three burlesques, several clever olio numbers, and Millie DeLeon, the original "girl in blue," were features. After an absence of several years, Ethel Barrymore appeared in a double bill, Alice-Sit-by-the-Fire and The Twelve-Pound Look, to good business 29; Miss Barrymore was cast in the title-role in the first production and was admirably aided by Charles Dalton and Louise Drew and a clever cast. Paid in Full 30. At the Old Cross Roads 31, 1. A World of Pleasure (burlesque) 4. Gay Matilda 8.——OPERA HOUSE (C. G. Keeney): After having been closed for over a week, this playhouse opened with the City Club Extravaganza co. and played to overflow business 30-1, with daily matinees; Chookeeta, the dancer, was featured and scored heavily. The California Girls 3-5.

HARRISBURG.—MAJESTIC (N. C. Mirick): William Hodge in The Man from Home March 25; the house was sold out several days in advance; Mr. Hodge was well supported by a fine co., and was called before the curtain and made the usual remarks fitting the occasion, and incidentally told some anecdotes "to point the moral and adorn the tale." Florodora, given by the Harrisburg Choral Society, 27, 28; the house was well filled on both days; the play differed in many respects from the professional productions seen in this city of this favorite comedy. Miner's Americans Burlesquers 29; good business and fair co. Black Patti co. 31. World of Pleasure 5. Rose Malden (local) 6. Chocolate Soldier 7, 8.——ORPHEUM (C. Floyd Hopkins): Week of 27-1 attendance very good and a most attractive programme. The roster: Vivian and Corrigan, sharpshooters; Al. and Fannie Steadman, pianists; Afruro Bernardi, quick change; Sara Lemer, violinist; Florence Modena and Charles Gardner, sketch; Harry Fox and Millership Sisters, Hersog's horses, and the Orpheoscope. Bernardi, the headliner, made a great hit in his act and also in the revelation of the methods adopted in the work.——ITEM: Miss Lemer is a resident of this city and has engaged on the Wilmer and Vincent circuit for several weeks. She is a fine artiste.

ALTOONA.—MISHLER (I. C. Mishler): Grace George in Sauce for the Goose March 25; large, enthusiastic audiences. William Hodge in The Man from Home 27 to capacity business. The Spendthrift 28; good house. Boxing carnival 29; big business. American Burlesquers 30; large receipts. My Cinderella Girl 1. Robert Edeson 3.——ORPHEUM (A. E. Denman): This week's bill is a corker and is made up of Laskey's Imperial Musicians, Billy Watkins and Williams Sisters, Duffy and Eduard, De Lisle, Van Avery, and Orpheoscope, and capacity business is the rule.——MAJESTIC (J. C. Keith): This new playhouse was opened last Thursday as a picture and vaudeville house. It has a seating capacity of 600 and is located on the city's busiest thoroughfare. Business opened up good and continues so this week, with a varied bill.——ITEMS: The Mishler Theatre will close its regular season 24, when it will be given over for a stock season of eight weeks.—Grace Gille, of The Spendthrift co., was suddenly taken ill and was replaced at very short notice by Marion Heyhim, who gave a very creditable performance.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): The Spendthrift March 27, with Edmund Breese and Thais Magrane, pleased a small audience. Ethel Barrymore in Alice-Sit-by-the-Fire and The Twelve-Pound Look 28, with good co., pleased a large house. The Man from Home 29, with William Hodge and an excellent co., delighted a crowded house. The Black Patti Troubadours in In Darkest Africa 30 entertained a fair house. Paid in Full 31. Himmelein's Associated Players 3-8.——FAMILY (Edward Mozart): The stock co. in Facing the Music 27-1 pleased large audiences. The parts were well taken by Edward Van Sloane, Miss Mitchell, Gertrude Perry, E. J. Blunkall, Tom H. Roberts, Arthur Stein, Robert Thorne, Suzanne Rowe, and Anna C. Turner.——ITEM: At the concert of the Woman's Philharmonic Chorus at Baltimore 23 Mary S. Warfel, harpist, of this city, was one of the soloists.

WILKES-BARRE.—OPERA HOUSE (D. M. Cauffman): Local March 30. Howe's pictures 31, 1. Chocolate Soldier 5, 6. My Cinderella Girl 8. A Stubborn Cinderella 17. Local 19.——NESBITT (D. M. Cauffman): The Nesbitt Players delighted large audiences 20-25 with The Lottery Man. Same co. 27-1 gave excellent production of Regeneration to excellent business. The Test 3-8.——ITEM: The Nesbitt Players, after a very successful stock engagement of sixteen weeks at the Nesbitt Theatre, in this city, will close 8.——LUEERN (Leon Ferrandini): The Big Review 23-25 did excellent business. Washington Society Girls pleased 27-29. Jardin de Paris 30-1. Sam T. Jack's co. 3-5. The Passing Parade 6-8. The Lady Buccaneers 10-12. Miss New York, Jr., 13-15. The Rector Girls 17-19.

ALLENTOWN.—LYRIC (N. B. Worman): The Rosary drew fair-sized houses, matinee and night, March 23, 24. Lillian Russell was greeted by a fine audience 25 in In Search of a Sinner. Burlesque night, 27, Miner's American held the boards and drew two good houses; the song hits of the season, Fun in a Restaurant and The Trial of the Girl in Blue were the skits presented; the co. as a whole is much below the average; the American Quartette in their country minstrel scene was the only good thing of the performance. The World of Pleasure Burlesque co. 3. Pioneer Band Concert 7. The Florida Strollers 8.

M'KEESPORT.—HIPPODROME (F. D. Hunter): Madame Sherry March 23 presented to the largest house of the season. Tessa Costa as Yvonne Sherry was easily the star, her singing being excellent. Miss Davis made an attractive Lula, and her "Every Little Movement" song was the hit of the play. Others in the well-balanced cast were: Mina Davis, Edith Sinclair, Alice Hills, Joe Marba, Willard Curtiss, Edward Favour, and a well-trained chorus. The Cowboy and the Thief 25 to good business. The Rosary 30. A Texas Ranger 31. The Dollar Princess 1. The Round Up 7, 8.

NORRISTOWN.—OPERA HOUSE (A. and L. Sablosky): George Kiernan in Rip Van Winkle March 27; good business and co. The Ralph Kinder Concert co. 30.——GARRICK (A. and L. Sablosky): Fritzie Haubrie co. in Examination Day 27-29 pleased large audiences; others on bill deserving mention were Swans' alligators, Lizzie Weller, and Artusa.——ITEM: The Sablosky Brothers, who are the present lessees, have purchased the Garrick Theatre from Louis Yaubel and will continue to conduct it as a vaudeville house.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Lillian Russell in In Search of a Sinner March 23 to a small but appreciative audience. William Hodge in The Man from Home 24 to a large and enthusiastic audience; Mr. Hodge has a well-balanced co. Lyman H. Howe's pictures 29 to a good-sized and pleased audience; some new features were produced, which were very interesting. Old Cross Roads 3, 4.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Grace George in Sauce for the Goose March 24; splendid performance, to good business. The Girl and the Kaiser 25 to fair business. It was said that Edith Decker, who took Lulu Glaser's place, left the co. last night. The Goddess of Liberty 27; good attraction and business. The Man from Home 28; splendid attraction, to capacity. Spendthrift 29. Miner's American Burlesquers 31. Jesse James 1.

BUTLER.—MAJESTIC (George N. Burchhalter): Grace George in Sauce for the Goose March 23; fair sized audience; excellent co.; numerous curtain calls; first appearance here of this star; return date would draw S. R. O. Moulin Rouge Burlesquers 25; very good co.; pleased a good house. The Climax 28; excellent co.; light house. The Spendthrift 30. Vaudeville and pictures 3-8. The Round Up 10, 11.

HANOVER.—NEW OPERA HOUSE (J. Clair Slagle): Rosary March 10; excellent performance; good sized audience. Two Orphans (local); fair house. Flower of the Ranch 18; large house; greatly pleased. Texas Ranger 22; small house; fair performance. Paid in Full 24. City Club Burlesquers (return) 27. Richard P. Hobson 28. Smart Set 30.

MAHANOY CITY.—KAIER GRAND OPERA HOUSE (M. C. Kaier): My Cinderella Girl March 25; poor business; pleased. Howe's pictures 28; usual fine entertainment, to enthusiastic audience. The Flower of the Ranch 3. Red Mill 8.——ITEM: Local Library Association rehearsing big amateur production for middle of April. Three hundred in cast.

GREENSBURG.—ST. CLAIR THEATRE (James G. Gay): Madame Sherry March 22; presented by a very capable co., to capacity house. Burlesque 24 to good business. The Rosary 29 (return) pleased fair-sized audience. Adelaide Thurston 3 canceled. The Babes in Toyland 30, 31 (local benefit). Professor Cristoln 4, 5. Newlyweds 6. Burlesque 15.

BRADFORD.—THEATRE (Jay North): The Blue Mouse March 25 attracted two fair houses. Mary Mannering 28 in A Man's World delighted a large audience. Grace George 31. Abott-Bispham 8.——GRAND (B. L. Reich): Most Twins, Grenier and La Fose, Cycling Zanoas, and pictures drew fair attendance.

YORK.—OPERA HOUSE (B. C. Pentz): The Volunteer Organist March 18 to fair business. Texas Ranger 20; poor business. Grand Stock co., with Irene Myers, did poor business 22. Lillian Russell 24. Paid in Full 25. Champlain Stock co. 27-1. The Smart Set 3. Himmelein Stock co. 10-15.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Joseph M. Gaites presented Ralph Hers in Doctor De Luxe March 25; Taylor Williams as Dr. De Paw was well received. Ralph Hers as Dr. De Luxe received a rousing welcome. Play was beautifully staged and costumed. My Cinderella Girl 29.

WASHINGTON.—NIXON (C. D. Miller): W. and J. College Buskin Club (local) in The Professor's Predicament March 23 drew large audience and gave fair performance. Goddess of Liberty 25 scored hit and deserved better house. Jesse James 29.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): The Climax 3. The Texas Ranger 6. The Private Secretary 7. Dobbs' pictures 12. Firing Line 17. Flower of the Ranch 19. State College Thespians 20. The Wolf 24. Junior Class Play 28.

HONESDALE.—LYRIC (B. H. Dittrich): The Flower of the Ranch March 30. Red Mill 4. Chauncey-Keiffer Stock co. 10-15. My Cinderella Girl 17. Baseball Minstrels (local) 27. The Arrival of Kitty May 5.

ASHLAND.—TEMPLE (James Quirk): The Wolf March 22 pleased fair-sized audience. The Climax 24 to a small but appreciative audience. My Cinderella Girl 5. Flower of the Ranch 7. The Red Mill 18.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Goddess of Liberty March 22; very pleasing attraction; fine business. Blue Mouse 23; good house; pleased. Grace George in Sauce for the Goose 30.

CHARLEROI.—COYLE THEATRE (John Penman, Jr.): The Rosary March 22 drew a full house and gave satisfaction. The Cowboy and the Thief 28. Jesse James 4.

CARLISLE.—OPERA HOUSE (W. H. Breit): My Cinderella Girl March 28; very good, to a large house. Smart Set 31. Gay Matilda 12. The Red Mill 24.

COLUMBIA.—OPERA HOUSE (D. Leo Dennison): A Texas Ranger March 21 pleased; attendance fair. The Flower of the Ranch 23; good co. and house. The Smart Set 1.

TARENTUM.—NIXON (C. N. Reed): Graustark March 22 pleased fair business. Climax 27 to fair house; co. good. Jesse James 31. Keyes Sisters Stock co. 3-8.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): The Flower of the Ranch March 25 to good business. At the Old Cross Roads 30; fair co. and patronage.

ROCHESTER.—MAJESTIC (Charles Smith): Graustark March 18 pleased a large audience. Madame Sherry 20; S. R. O.; best performance of the season. Jesse James 28.

CHESTER.—WASHBURN'S THEATRE (Leon Washburn): Vaudeville and pictures March 20-25 gave the best of satisfaction; business good.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): The Man on the Box 16. The Allegheny College Glee Club 19.

WEST CHESTER.—OPERA HOUSE (J. F. Small): Paid in Full March 28 pleased; satisfactory results.

SHARON.—GRAND (G. B. Swarts, res. mgr.): The Goddess of Liberty March 24 pleased a fair-sized audience. The Rosary 5.

POTTSVILLE.—ACADEMY (Charles Haussmann): Howe's pictures March 27 delighted S. R. O. The Man from Home 30.

WARREN.—LIBRARY (F. R. Scott): The Climax March 30 to large and well pleased audience. The Blue Mouse 31.

MEADVILLE.—ACADEMY (Ben F. Mack, local mgr.): Duser Du March 31 (local). Bessie Abbot and David Bispham 5. The Rosary 6.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell): The Rosary March 24; fine co. and good business. Jesse James 30.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinabrook): My Cinderella Girl March 27; good co. and business.

RHODE ISLAND.

PROVIDENCE.

Seven Days Pleased Empire Patrons—Mabel Hite at the Opera House.

Seven Days touched the popular chord at the Empire March 27-1, where it continued to please large audiences throughout the week. There was not a dull moment during the whole three acts, mainly through the efforts of Willard Louis and Irma La Pierre, who were irresistibly funny. Bright Eyes 3-8.

Mabel Hite in A Certain Party was presented at the Opera House 27-1 to fair business. She is lively and vivacious, and scored emphatically with an unlimited wealth of amusing mannerisms. Margaret Anglin 6-8.

Siberia proved one of the most successful productions of the current stock season at the Imperial 27-1, where the Baldwin-Melville Stock co. portrayed its possibilities in a most adequate manner. Wada Howard, Paul McAllister, and William Dehlman shared the honors. Man from Mexico 3-8.

Clark's Runaway Girls presented one of the best performances of the season at the Westminster. Jack Reid and Estelle Rose feature, while the chorus work is deserving of special mention. Al. Reeves 3-8.

An excellent bill was on tap at Keith's, each and every act meeting with more than ordinary approval. Madame Norwood leads off and was given a royal welcome. She was in superb voice and rendered an excellent programme. Charley Grapewin and Anna Chance also made a pronounced hit. Phil Staats, Lulu McConnell and Grant Simpson, Sergeant Brennan, the diabolo expert; the Onetti Sisters, Goldsmith and Hoppe, Elida Morris, and the Hamlins.

While playing at the Empire last week with The Three Twins co. Miriam Petterman and Robert Risley, the electrician of the co., took a short trip to Attleboro and returned with a wedding certificate. Mr. and Mrs. Risley will continue with the co.

The Summer stock co. at Keith's would hardly be complete without the services of Helen Reimer. Acknowledging this fact, Manager Lovenberg has obtained her signature to a contract for the coming season. F. F. HYLAND.

PAWTUCKET.—BIJOU (David R. Bumgnton): Bijou Stock co. in A Man's Broken Promise March 23-25 to fair business. The Poor Salesladv 27-29 pleased fair houses. In the Bishop's Carriage 30-1; business fair. In the latter offering Jeanette Carroll excelled herself and did best work of the season as Nance Olden. Irene Reels as Nellie Ramsey was excellent. Marion Taggart was good as Mrs. Ramsey. Henrietta Bagley as Mag Monahan, Clyde Bates as William Latimer was very good. Harry B. Carlton as Tom Dorgan was very good. Henry G. Hebert, Kenneth Bisbee, Jack McGrath, and Albert Lando added strength to the cast.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles B. Matthews): Beth Grey, psychic and mind reader, March 27-31 interesting large audiences. The Shadow of the Cross, described as a miracle painting, is also on exhibition and is visited by many. Virginia Harned 1. Polly of the Circus 6.——ITEM: The new Victoria Theatre, erected by Albert Sottile at a cost of $60,000 for the Pastime Amusement Co., was opened 27 and will be conducted regularly hereafter as a vaudeville house, the bill being supplied each week by the Keith circuit. G. S. Brantley is manager and J. C. Sherrill is assistant. The seating capacity of the new house is twelve hundred. Three performances were given the opening night to capacity audiences.

ORANGEBURG.—ACADEMY (J. M. O'Dowd): Lindall's motion pictures, vaudeville, and songs March 20-25; business fair. De Koven Male Quartette 28. Polly of the Circus 5.

FLORENCE.—AUDITORIUM (F. Brand): The Little Princess March 24, by amateurs for benefit Civic League, pleased an excellent business.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): Hugo Koch March 19 in The Port of Missing Men; satisfactory performance to a good house. The Gilpins, hypnotists, 20-25; clever performances to good houses. The Queen of the Moulin Rouge 28. The Barrier 31.

TENNESSEE.

MEMPHIS.—LYCEUM (Clarence Weis): Grace Van Studdiford in The Paradise of Mahomet March 20, 21. Beverly 24-26.——JEFFERSON (E. J. Abrams): May Robson in The Rejuvenation of Aunt Mary 22. Seven Days 23-25. Robert Edeson in Where the Trail Divides 29, 30.——ORPHEUM (Max Fabish): William Farnum, Howard and Howard, Frank Morrell, Delmore and Darnell, Lane and O'Donnell, Grace Hoopes, Grey and Peters.——BIJOU (Benjamin Stainback): Her Son 19-25. Brewster's Millions 26-1.

CHATTANOOGA.—ALBERT (P. R. Albert): Buster Brown March 26 pleased good business.——LYRIC (H. G. Cassidy): Jewell Kelly Stock co. pleased good business 20-25. Jewell Kelly Stock co. 27-31. Fortune Hunter 1.——BIJOU (O. A. Neal): East Lynne and Camille pleased fair business 20-25. Billy Clifford in The Girl, the Man and the Game 27-1.

JACKSON.—MARLOWE (D. L. Williamson, res. mgr.): May Robson in The Rejuvenation of Aunt Mary March 23 gave excellent satisfaction to good business. Seven Days 27 pleased good business. Beverly of Graustark 28, matinee and night, to fair business. The Vanderbilt Glee Club 29.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson): Sins of the Father March 24 to good business. A Winning Miss 28. Coburn's Minstrels 7.

COLUMBIA.—OPERA HOUSE (William Barker): A Winning Miss March 29. Coburn's Minstrels 31. Beverly of Graustark 7.

DYERSBURG.—AUDITORIUM (Scott Brothers): Hans Hanson March 22 pleased good business.

TEXAS.

DALLAS.

Victor Morley and Bessie Clifford Well Received—Ada Meade a Favorite Here.

A week of stellar attractions brought forth audiences that gave little evidence of the Lenten season, judging from their size, for, beginning with the perennial Three Twins, with Clifford and Morley in the leads, followed by Blanche Ring, through three nights of Madame Sherry, and up to and topped by May Irwin, the class of the attractions brought out "biggest and best" crowds nightly.

Victor Morley and Bessie Clifford gave their usual clean and clever performance through the dancing mazes of the Three Twins, and the week of March 20 was opened auspiciously by the ever pleasing Blanche Ring and her strong supporting cast. Miss Ring sang some new ditties—and all her old ones—in her inimitable style, and was most cordially received in this her initial appearance here.

Madame Sherry, with charming Ada Meade in the lead, gave three nights of pure delight and enjoyment to big houses. Miss Meade is a great favorite here, having played in Summer stock, and her first night's appearance was the occasion of an ovation and a deluge of flowers.

May Irwin in Getting a Polish evoked all the laughs possible and was enthusiastically received. The Flirting Princess follows with a two nights' stay. L. LEE PANGRES.

SAN ANTONIO.

Blanche Ring Drew Record Business, as Did Louis Mann—Ada Meade Well Received.

Local theatregoers saw three offerings in succession which restored full confidence in the promises of press agents. These were Blanche Ring in The Yankee Girl, Louis Mann in The Man Who Stood Still and The Cheater, and Madame Sherry. Blanche Ring captivated her audience from the very start, and Charles Winniger, an old San Antonio favorite, more than delighted his friends, who are glad to see him pushing to the front. Juan Vilasana is another well-known young man of this city and was well received. The S. R. O. sign was displayed at each performance.

Louis Mann in The Cheater and The Man Who Stood Still was a treat, and nothing can be said of Mr. Mann but praise for his excellent co. and his almost perfect work in both plays.

Madame Sherry played to capacity houses each performance. Ada Meade and Dallas Welford were the main support of this pleasing musical piece. Dallas Welford as the uncle was a well-spring of mirth. May Irwin in Getting a Polish 23, 24. Three Twins 25, 26. Blanche Walsh in The Other Woman 27, 28. Harry Bulger in The Flirting Princess 29, 30. The Chocolate Soldier 1-8.

With the Stockmen's Convention going on and the 20,000 soldiers camped here, the amusement business is very successful. HADEN F. SMITH.

EL PASO.—THEATRE (Crawford and Rich): Lew Dockstader's Minstrels March 18, 19 to crowded and well pleased houses. The Mystery of Chinatown 24, 25.——CRAWFORD (Crawford and Rich): The Players Stock co. are still playing to fair houses. Commencing 19, they put on The Merchant of Venice, which will run until 23, when they will put on Romeo and Juliet, giving their last performance 26. The Taming of the Shrew.——HAPPY HOUR (Howard Fogg): The Jolly Ideals Music Comedy co. are still playing to fair houses. Commencing 19, they put on Show Angel, which will run balance of the week.——ITEMS: The Players Stock co. at the Crawford Theatre, El Paso, Tex., closed their engagement March 26 and then the house will be turned over to Howard Fogg, who has secured a lease from Crawford and Rich. It will be thoroughly renovated and a new entrance made on Main Street, and he will transfer his musical comedy co. from the Happy Hour to this theatre.——Lew Dockstader's Minstrels arrived here 17 and spent some time in this city and Juarez. This was their first visit to El Paso and they were very much pleased with their reception.

FORT WORTH.—BYERS' THEATRE (F. W. Greenwall): Lew Dockstader's Minstrels March 13, 14 pleased medium business. Paul Gilmore in The Bachelor 15, 16; poor business. Girl in the Taxi, with Lucille Gardner, 17, 18; excellent, to good business. Three Twins, with Bessie Clifford and Victor Morley, 20, 21; one of the most elaborate of the season to fair business. Blanche Ring in The Yankee Girl 23; one of the largest houses of the season; excellent attraction. Harry Bulger in Flirting Princess 24, 25; good business; Eulalie Jensen deserves mention for her artistic vampire dance. Ada Meade and Dallas Welford in Madame Sherry 27, 28. May Irwin in Getting a Polish 29. Elks' Minstrels (local) 30, 31. Chocolate Soldier 10, 11.

CLEBURNE.—BEST (Anna Clements): Motion pictures and illustrated songs by Miss McKeever and Miss Wilson March 20-25 to excellent business all week.——DIXIE (A. L. Whitenack): Vaudeville and motion pictures continue to draw good crowds every night.——YALE (Wood and Roper): Will give illustrated songs in connection with motion pictures, commencing March 27.——ITEM: The Nat Reiss Carnival co. closed a week's engagement 25 to good business.

WACO.—AUDITORIUM (Aaron Laskin): The Traveling Salesman March 13; fair, to good business. The Girl in the Taxi 15; good, to good business. Madame Sherry, matinee and night, 18; excellent performances to good business.

PLATONIA.—OPERA HOUSE (C. P. Johnson): Bohumir Kryl Concert co. March 21 to capacity house; everybody delighted. Josephine Kryl, fourteen-year-old daughter of the talented violinist, took the house by storm and responded to repeated encores.

BAY CITY.—GRAND (Oskar Korn): Billy Allen Musical Comedy co. March 23-25; co. extra good; business light; heavy rains.——ITEM: This section visited by much needed rain. Business prospects very promising.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): Bachelor and His Honeymoon March 15; fair business. Georgia Minstrels 18; good business; pleased. Paid in Full 21; fair business; splendid satisfaction.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines): Home talent in Fun on the Podunk Limited March 24 to S. R. O.; very pleasing and laughable performance. The Man on the Box 27. The Missouri Girl 28.

WICHITA FALLS.—WICHITA (J. B. Marlow): The Girl in the Taxi March 20 to full house. Harry Bulger in The Flirting Princess 23 pleased capacity house.

GROESBECK.—OPERA HOUSE (Anglin Brothers): Democrat Comedy co. March 20-22; fair co. and business. Orpheum Musical Comedy co. 27, 28. Billy Allen Musical Comedy co. 14, 15.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): The Harrison Stock co. March 25 closed a very successful week at popular prices, playing to S. R. O. every night.

SHERMAN.—OPERA HOUSE (A. B. Saul): Richard and Pringle's Minstrels March 20 to capacity; performance very pleasing.

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SALT LAKE CITY.

Edward Terry and Company at the Colonial—John Cort's View of the Situation.

One of the best entertainments seen here this season was given by the co. headed by Edward Terry, who presented at the Colonial March 20-22 Sweet Lavender, Liberty Hall, The Toymaker of Nuremburg, and The Magistrate. Adah Barton, Christine Rayner, Kathleen Leigh, Percival Madgewick, Christopher Steele and Robert Fateman were each excellent. Unfortunately the plays presented belong to the past and business was light. Those present were highly pleased and calls were enthusiastic.

The Orpheum 19-25 had Maxim's Models and The Keuna Family as headliners, with enough other good things to make up a satisfactory bill. Elsie Durand, who sings in a man's voice, was popular. Harry Tate's English co. were funny in an English way. Porter J. White and co. gave a snappy sketch which pleased. Seymour and Ayer sang well. William Ferry, the frogman, has a clever act and stage setting. Business good.

At the Garrick the excellent stock co. presented Pierre of the Plains 20-25, to good business. James Durkin gave strong character to the half-breed Indian. Walter R. Seymour was virile and convincing as the villain opposite. Henry Crosby and David Herblin were satisfactory. Jane Wheatley as Jen was sweet and artistic, as she always is. Jack Held, Wilson Day, Nell Pratt and Helen Collier were each good.

At the Shubert the musical stock co. presented a medley of singing and dancing entitled They Loved a Lassie. Doris Wilson, Lillian Sutherland, Jack Curtis, the Prager Sisters and the chorus were each popular, and business was good.

The Garrick Stock co., playing at the Garrick, finished the thirty-first week of their season March 18-25 with Pierre of the Plains, scoring big hit with the Selwyn piece for the first time in stock here in years—one of the biggest weeks since the house opened with Warren Emerson as manager. The Pierre of James Durkin, the Jap Durkin of Walter Seymour, the Jen of Jane Wheatley, all scored heavily. Co. includes James Durkin, Walter Seymour, Henry Crosby, Wilson Day, J. David Herblin, Nell Pratt, Jack Held, Jane Wheatley, Margaret Dills, Jessie E. Pringle, and Helen Collier.

The Salt Lake Theatre presented the Utah Agricultural College Dramatic Club in George Ade's College Widow 20, to good business. Ruth St. Denis 30-1. Francis Wilson 10.

John Cort was in the city for a short time during the week, and to the newspapers expressed himself as being well pleased with the theatrical outlook for next season; in fact, says everything seems settled amicably for the next ten years. C. E. JOHNSON.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): One of the most enjoyable plays of the season. The Rosary, was given to a fair house March 28; excellent co.; Harrington Reynolds as Father Kelley was delightful, also Grace Reading, Flaming Arrow 4.

BARRE.—OPERA HOUSE (John E. Hogan): The Man of the Hour 1. The Rosary 3.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): Adelaide Thurston in Miss Ananias March 18 pleased. The Round Up 20-22 pleased fair business. Billie Burke in Suzanne 24, 25. Annie Russell in Gordon's Wife 29.—BIJOU (H. B. McNiven): Graustark 20-25 to good business. The Thief 27-1.

LYNCHBURG.—ACADEMY (Corbin Shields): Billie Burke March 21 pleased crowded house. The Round Up 27, 28. Annie Russell in Gordon's Wife 30.

ROANOKE.—ACADEMY (Tom Spencer): The Round Up March 29, 30 pleased good business.

WASHINGTON.

SPOKANE.

Stock Company's Offerings Well Received—Some Items of Interest.

The Auditorium was dark the week of March 19. The Arcadians 29. The Midnight Sons 30-2. Marie Dressler 30. Madame Sherry May 3, 4.

Charles Hoyt's A Contented Woman attended the Baker Stock co. many opportunities at the Spokane Theatre the week of 19. Frances Slosson was acceptable in the title-role and was given excellent support by Franklyn Underwood, James Corrigan, Lillian Elliott, and Gene Yarborough. The Cowboy and the Lady is underlined for the week of 26.

Thelma was presented by the Lawrence Players at the American Theatre the week of 19, Jane Kelton scoring in the name part. Her support included Del S. Lawrence, Florence Chapman, Daisy D'Avra, and Carl Stockdale. Wyoming is underlined for the week of 26.

Charles Reemer, pianist, made his debut as a concert player in Central Christian Church 30. The feature number was Chopin's Ballade in G minor. The vocal soloists were Mrs. Pearl Hutton Shrader and Harry W. Newton.

Manager Keating of the Masonic Temple Theatre at Wallace, Ida., has taken advantage of the new Sunday law. The Grand has been operating on Sundays for some time and no opposition developed.

David L. Huntington, president of the Washington Water Power co., has signed a contract with the New York Symphony Orchestra for a Summer engagement of three weeks at Natatorium Park.

Bedini, of the team of Bedini and Arthur, playing at the Orpheum Theatre the week of 19, caught a turnip dropped from the top of the Old National Bank, 201 feet, on the tines of a fork held in his teeth, the afternoon of 24.

Harry C. Hayward of the Auditorium Theatre, dean of the managers and founder of the Joy Opera House, the first theatre in Spokane, says in an article to the "Chronicle's" silver jubilee edition, that when he brought Emma Abbott and her grand opera co. to this city in 1882, The Bohemian Girl was presented in an implement house, the audience being seated on gang plows, wagons and other vehicles. However, every one was satisfied.

Howard Russell has resigned from the Baker Stock co., playing at the Spokane Theatre, and will be succeeded by Donald Bowles, formerly of Chicago, who has played in support of James O'Neill and the late Richard Mansfield.

W. S. McCREA.

SEATTLE.

The Arcadians, Three Weeks, Sapho, and The Princess of Patches—Business Dull.

At the Moore, the attraction was The Arcadians March 19-22, matinee 22, which drew medium houses. The production was elaborately staged and costumed, and the co. contains a good representation of beauty and talent. The Ladies' Musical Club and Alessandro Bonci in concert 23, delighted a large audience. Ladies' Musical Club and Busoni 25. Dark 26-29. Seattle Symphony Orchestra concert 30.

Three Weeks 19-25, matinee 19, 23 and 25, was the offering at the Grand, playing to small and medium houses. Marcella Hamilton interpreted the difficult part of the Queen with fidelity, and the other members of the cast gave good support. Max Dill in Dream City 26-1.

At the Seattle, the Landers-Stevens co. presented Sapho 19-25, matinees 19, 22 and 25, before audiences averaging fair business. Georgia Cooper was seen in the title-role. In the cast were Lillian Mason, Elizabeth De Witt, Mr. Stevens, Denton Vane, Louis Morrison, Roy Clements, Clarence Arper and others. Cameo Kirby 26-1.

The Princess of Patches 19-25 was presented at the Alhambra, with Margaret Marriott in the title-role, who displayed skill and cleverness. The attendance ranged from small to medium houses. John Griffith in Damon and Pythias 26-1.

At the Lois The Girl from Turkey 19-25 afforded a good evening's entertainment. Daphne Pollard in the title part showed skill and versatility. Julia Walcott, James Conway, Harry Cummings and others contributed to the fun and amusement. The Prince of Liars 26-1.

Work is progressing rapidly in the construction of the new Metropolitan Theatre, near corner of University Street and Fourth Avenue. The New Orpheum, near corner of Madison Street and Third Avenue, will be completed within a short time.

There has been no noticeable improvement in the attendance at the theatres during the last three weeks, and there is a general depression in other lines of business, all due probably to transitory local causes.

BENJAMIN F. MESSERVEY.

TACOMA.

Dream City Played a Successful Return Date—Roger Gray Made Hit.

Signor Bonci at the Tacoma March 21, under presentation of Bernice E. Newell, appeared before a goodly and delighted audience. He was assisted by Harold Osborn Smith at the piano.

Dream City 21 was played by Max Dill and a clever co. as a return call. The audience was only fair in numbers, but very enthusiastic. Roger Gray as sub-humorist gave Max Dill a close race for first place. The co. was well costumed and the chorus pretty.

FRANK B. COLE.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): Grace George March 21 (return): fair business. The Girl and the Kaiser 23: good business. Thomas' Orchestra 28. The Round Up 3, 4. The Broken Idol 7, 8.—VIRGINIA (Charles A. Feinler): Caught in Mid-Ocean 27-29. East Lynne 30-1. School Days 3-5.—APOLLO (H. W. Rogers): The Monte Carlo Girls 27-1: good business.

CHARLESTON.—BURLEW (N. S. Burlew): Newlyweds March 21, 22 pleased good business. Moulin Rouge Girls 25 pleased capacity business. Firing Line 27: ordinary performance to poor business. Prize Winners 30. Round Up 31, 1.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffee): The Firing Line March 25 pleased crowded house. Wills' Comedy co. 27-29: fair performance to good business. Annie Russell 31. Buster Brown 3. Hutton Bally Stock 4—indefinite. Walker Whiteside in The Melting Pot 10. Polly of the Circus 22.

PARKERSBURG.—AUDITORIUM (W. E. Kemery): The Rosary March 14 delighted two large houses. Smart Set 18: fair business. The Newlyweds and Their Baby 28 pleased S. R. O. The Goddess of Liberty 6. The Wolf 7.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Gregg): The Smart Set co. March 22 pleased good business. Newlyweds and Their Baby 30.

WISCONSIN.

MANITOWOC.—OPERA HOUSE (S. Peck): House of a Thousand Candles March 11: fair house: good production. Olive Vail in Miss Nobody from Starland 18 to a well pleased capacity audience. Cat and the Fiddle 31.—CRYSTAL THEATRE (Engels and Goetzler): George Paul Stock co. in A Man of the World.—ITEMS: Mr. Paul and Miss Steward in the leads are gaining many friends and indications point to an indefinite stock engagement.—E. S. Sheldon, author of The Havoc, is in the city as a guest of Mr. Paul, of the Paul Stock co., and incidentally gathering material for a new play.—The Turner Opera House has changed management. This house will hereafter be known as the Orpheum and will be managed by E. Schmitz.

RACINE.—THEATRE (Daniel M. Nye): Frank Dudley Stock co. closed a successful week in repertoire March 19, having produced The New Dominion, At Piney Ridge, Dr. Jekyll and Mr. Hyde, The Rival Candidates, Hello Bill, and On the Frontier; co. very good and patronage liberal. Countess de Swisky 25, assisted by local talent. Miss Nobody from Starland 26. Mrs. Herbert Flint 27-1. When We Were Sweet Sixteen 2. The Gay Morning Glories 6. U. T. C. 8.—ITEM: Manager Nye has tendered his resignation and will take charge of one of the U. P. C. cos.

JANESVILLE.—OPERA HOUSE (Peter L. Myers): Walter Damrosch and the New York Symphony Orchestra March 25; a large audience, composed of people from all surrounding towns as well as Janesville music lovers, were entertained by this high-class organization. Dudley Stock co. 27-1. The Girl from U. S. A. 5. Damon Comedy co. 8.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): Miss Nobody from Starland March 23 delighted good house. The Cat and the Fiddle 1. Lower Berth 13 2. The Lion and the Mouse 7. Uncle Josh Spruceby 8. Martin's U. T. C. co. 11. Raymond Hitchcock in The Man Who Owns Broadway 14.

APPLETON.—THEATRE (E. L. Goldberg): Uncle Josh Spruceby March 25 pleased fair house. The Cat and the Fiddle 30. Lower Berth 13 1. The Lion and the Mouse 5. Our Boy. Lawrence School of Expression, 7. The White Squaw 9. U. T. C. 12. Lawrence Glee Club 19.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Miss Nobody from Starland March 24; crowded house. A Girl of the Mountains 26; good house, afternoon and evening. Polly of the Circus 31. Uncle Josh Spruceby 2.

LA CROSSE.—THEATRE (Gage and Wohlhuter): Montgomery and Stone in The Old Town March 21 drew packed house. Nance O'Neil in The Lily 24 pleased large audience. Lower Berth No. 13 26 to fair houses, afternoon and evening.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Frank Long co. March 23-28 pleased good business. A Girl of the Mountains 30. The Passing of the Third Floor Back 18. Monte Carlo Girls 18.

WAUSAU.—OPERA HOUSE (C. S. Cone): The Rosary March 27 (return): good co, and business. The Cat and the Fiddle 29. Lower Berth 13 31.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Josephine Deffry co. March 20-25 in The Singer of Moscow, The Grass Widow, La Belle Russe, A Married Bachelor, A Ruined Life, and A Wicked Woman; an excellent co. of seven people; packed houses the entire week.—ITEM: Contract has been let for a new theatre to seat about 750 and will open about April 20.

CANADA.

MONTREAL.

The Aborn Opera Company Greeted by Large House—Vesta Victoria Made Hit.

Vesta Victoria and her co. opened to a good house at His Majesty's March 27 and gave a most enjoyable entertainment. Miss Victoria proved a host in herself, and her various popular songs were caught up and whistled by the house. The audience did not seem as if they could have enough of them. Frank Bush, the Church City Four, Tillie Terris, and Johnny Ford are among those in the supporting co. George Sidney 1-8.

The Aborn English Grand Opera co., presenting Madame Butterfly in English, were greeted by a large house at the Princess 27. The performance was a satisfactory one. Rose Vincent played the leading role on the opening night and has a clear, well trained voice. Dora de Fillipe alternated in the role and also proved herself a capable artist. George Tennery was a good Pinkerton.

At the Orpheum Maclyn Arbuckle in The Welcher and Pauline Perry in The Silver Bottle proved attractive headliners. Paul Lacroix, the Mad Hatter, was much applauded. Fran and Rice Trio, Rosa Grouch and George Welch, the Big City Four, and the Lutz co. are items that go to make up a good bill.

The Jolly Girls at the Royal present an entertaining bill, with an especially strong olio, including Etta Victoria, Tony Kennedy, Mildred Stolling, and the Three Armstrongs.

There is a good bill of pictures and vaudeville at the Francais, and also at the Lyric.

The Sheffield Choir gave a fine concert at the Arena 28.

Mere et Martyre is the bill at the National, a strong emotional melodrama.

W. A. TREMAYNE.

TORONTO.

William Faversham and Julie Opp Well Received—The Week's Record.

A most unique play, The Faun, presented by William Faversham at the Royal Alexandra, was a tribute to art. Mr. Faversham acted the difficult role of the Faun with delightful abandon. Julie Opp as Lady Alexandra Vancey, Daisy Belmore and Elsie Oldham were well received, while H. M. Chart was excellent as Lord Stonbury. Bertha Kalich in The Kreutzer Sonata 3-8.

The Private Secretary March 27-29, with William Gillette in the title-role, played to good business. As usual, this pleasing comedy did well. Mr. Gillette as Bancroft admirably filled the part. Alexander Frank and Ernest Cossart were successful, as also were Maude Davis and Kittie Bellingsby. Otis Skinner in Sire delighted large houses 30-1. Vesta Victoria in A Night at the Comedy Club 3-8.

The Old Homestead was accorded its usual tribute, a big house, good business, and unstinted praise. It played at the Grand, and in spite of the vagaries of taste this old production still grasps the theatrical public in a remarkable manner. The presenting co. was good, cast being well suited to their parts. Mrs. Wiggs of the Cabbage Patch 3-8.

An all-star bill of vaudeville was presented at Shea's, being the best that has been seen her in some time. The headline offering, a burst of glory in song and color, was the Operatic Festival in two pageants, Gypsy Life and The Carnival of Venice. Baby McVey in Swat Mulligan was very appealing. Swor and Mack had a blackface turn that pleased; the Three Vagrants, vocal and instrumental musicians, sang and played well; James F. Dolan and Ida Lenharr, the Alpine Troupe, and Linden Beckwith were also good. E. CHESTER IRONSIDE.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The opening concert of the celebrated Sheffield Choir's tour of the British Empire was rendered here March 25. Owing to delay at sea the singers, two hundred strong, missed the afternoon performance and did not open until 9.45 in the evening, when a packed house greeted with unbounded enthusiasm the efforts of the truly marvelous organization, under the experienced baton of Dr. Henry Coward. Dr. C. A. E. Harriss is general director of the tour and the principal artists are Jennie Taggart, Maud Willby, Lady Norah Noel, Gertrude Lonsdale, Alice Heeley, Henry Turnpenney, Wilfrid Virgo, Robert Charlesworth, and Robert Chignell, with T. Edward Hodgson as solo organist and chorus accompanist. A reception to the singers was given after the concert, when addresses of welcome were delivered by the Lieutenant-Governor and the city's Mayor. The members of the Canadian Club were the hosts and the choristers left by special C. P. R. train for Montreal after midnight.

HAMILTON, ONT.—OPERA HOUSE (A. B. Loudon): The Man of the Hour March 22; Felix Haney as Alderman Phelan excellent; very light business. Old Homestead 24, 25; patronage very small. The Rosary 27, 28 drew fair business; co. capable and performances pleased. Otis Skinner in Sire 29. Mrs. Wiggs of the Cabbage Patch 31, 1. Montana 3. William Faversham in The Faun 4. Private Secretary 6. Billie Burke in Suzanne 7, 8.

LONDON, ONT.—OPERA HOUSE (John R. Minhinnick): The Rosary March 24; light attendance. The Man of the Hour 25 pleased fair business at both performances; deserved much better. Otis Skinner in Sire 28; average attendance; both co. and performance satisfactory. Mrs. Wiggs of the Cabbage Patch 30. Montana 31, 1. William Faversham in The Faun 3. Polly of the Circus 4. Hanlon's Superba has been secured as the attraction here for Good Friday.

OTTAWA, ONT.—RUSSELL (P. Gorman): Walker Whiteside in The Melting Pot March 20, 21 to small but very appreciative audiences, and curtain calls were frequent. A Stubborn Cinderella 24, 25. William Faversham 7, 8.—DOMINION (Gus S. Greening): Pauline Terry and co., Gerald Griffin and co., Harry Breen, Abbott and Minthorne Worthley, Great Lutz and co., Paul Le Croix, Landry Brothers, and pictures are filling the house at each performance 20-25.

ST. THOMAS, ONT.—OPERA HOUSE (T. and G. J. Forhan): The Old Homestead March 23 pleased usual good business. Montana 27 pleased fair house. Mrs. Wiggs of the Cabbage Patch 29 pleased big business. Polly of the Circus 3. Ward and Vokes in The Trouble Makers 7.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): The Man of the Hour March 23 to poor business. The Rosary 25; performance good; house dark. Mrs. Wiggs of the Cabbage Patch 27; fair performance to light business. Montana 30. Private Secretary 3. Polly of the Circus 8.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): Man of the Hour March 24; good house; splendid attraction. Montana 28; fair business. Polly of the Circus 5.—ITEM: Manager Wilcox is in Olean, N. Y., where he has taken over the Opera House.

SHERBROOKE, QUE.—CLEMENT (William Lippert): The Rosary March 27; excellent business.—ITEM: Lou Cathro of Montreal, has secured lease of this house and will offer pictures, vaudeville, and regular one-night attractions.

SASKATOON, SASK.—EMPIRE OPERA HOUSE (E. Hagonnet): A Bachelor's Romance March 27; to a very good house. Thelma 28. The Blue Mouse 29. Solomy Jane 30. Under Two Flags 31. The Virginian 1. Lena Rivers, matinee, 1.

HALIFAX, N. S.—ACADEMY (J. F. O'Connell): Myrkle-Harder co. opened for two weeks March 27 in His Last Dollar to crowded house; Emma Myrkle and John G. Bertin made big hits.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (George W. Lyons, mgr.): Griggsville, Ill., 6, Barry 7, Hannibal, Mo., 8, Monroe City 10, Clarence 11, La Plata 12, Kirksville 13, Macon 14, Moberly 15.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Jan. 23-April 15.

ANGLIN, MARGARET (Liebler and Co., mgrs.): Providence, R. I., 6-8.

ARLISS, GEORGE (Liebler and Co., mgrs.): Chicago, Ill., Feb. 13—indefinite.

AS TOLD IN THE HILLS (Story and Wilbur, mgrs.): Elkhart, Ind., 5, Goshen 6, South Bend 7, Benton Harbor, Mich., 8.

AT CRIPPLE CREEK: Indianapolis, Ind., 2-5, Toledo, O., 6-8.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): St. Louis, Mo., 2-8.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Canton, Pa., 5, Elmira, N. Y., 6-8.

BABY MINE (Wm. A. Brady, mgr.): Cleveland, O., 2-8.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 28—indefinite.

BACHELOR'S HONEYMOON (Northern: Gilson and Bradfield, mgrs.): Goshen, Ind., 5, South Bend 6, Lafayette 8.

BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Tecumseh, Neb., 5, Pawnee 6, Falls City 7, Council Bluffs, Ia., 9, Onawa 10, Correctionville 11, Holstein 12, Sac City 13, Boone 14, Ames 15, Cedar Rapids 16.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Brooklyn, N. Y., 3-8, Boston, Mass., 10-29.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15—indefinite.

BELLEW, KYRLE (Charles Frohman, mgr.): Philadelphia, Pa., 27-April 8.

BEVERLY (Eastern: Delamater and Norris, mgrs.): New York city 3-8, Brooklyn, N. Y., 10-15.

BEVERLY (Western; Delamater and Norris, mgrs.): Bowling Green, Ky., 5. Gallatin, Tenn., 6, Columbia 7, New Decatur, Ala., 8, Huntsville 10, Chattanooga, Tenn., 11, 12, Rome, Ga., 13, Atlanta 14, 15.
BLINN, HOLBROOK (Wm. A. Brady, mgr.): New York city Jan. 30—indefinite.
BLUE MOUSE: Columbus, O., 3-5.
BREWSTER'S MILLIONS (Al. Rich, mgr.): New Orleans, La., 2-8, Birmingham, Ala., 10-15.
BURKE, BILLIE (Charles Frohman, mgr.): Rochester, N. Y., 5, London, Ont., 6, Hamilton 7, 8.
CARTER, MRS. LESLIE (John Cort, mgr.): Boston, Mass., 27-April 8, New York city 10-15.
CAUGHT IN MID-OCEAN (Al. H. Woods, mgr.): Detroit, Mich., 3-8.
CHERRY, CHARLES (Daniel Frohman, mgr.): Brooklyn, N. Y., 3-8.
CHORUS LADY (Henry B. Harris, mgr.): St. Paul, Minn., 2-8.
CITY, THE (Messrs. Shubert, mgrs.): Philadelphia, Pa., 27-April 8.
CLIMAX, THE (Western; United Play Co., Inc., mgrs.): Cordell, Okla., 5, Elk City 6, Watonga 7, Anadarko 8, Lawton 9, Chandler 10, Sapulpa 11, Tulsa 12, Pawhuska 13.
COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—indefinite.
COMMUTERS (Henry B. Harris, mgr.): Boston, Mass., Feb. 20—indefinite.
CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—indefinite.
CONFESSION, THE (Mittenthal Bros., mgrs.): New York city March 13—indefinite.
COUNTRY BOY (Co. A; Henry B. Harris, mgr.): Cleveland, O., 3-8.
COUNTRY BOY (Co. B; Henry B. Harris, mgr.): Pittsburgh, Pa., 3-8.
COWBOY GIRL (Roy W. Sampson, mgr.): Munising, Mich., 5, Sault Ste. Marie, Ont., 6, Sault Ste. Marie, Mich., 7, 8, St. Ignace 9, Pellston 10, Boyne City 11, East Jordan 12, Charlevoix 13, West Branch 14, Flint 15, Port Huron 16.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Omaha, Neb., 2-5.
DEEP PURPLE (Liebler and Co., mgrs.): New York city Jan. 9—indefinite.
DIXON, THOMAS (Geo. H. Brennan, mgr.): Chicago, Ill., 26-April 8.
DREW, JOHN (Charles Frohman, mgr.): Chicago, Ill., 3-15.
EAST LYNNE: Baltimore, Md., 3-8.
EDESON, ROBERT (Henry B. Harris, mgr.): Wheeling, W. Va., 5, Altoona, Pa., 6, Atlantic City, N. J., 7, 8.
ELI AND JANE (Harry Green, mgr.): Van Buren, Ark., 5, Springdale 6, Rogers 7, Eureka Springs 8, Harrison 10, Lockwood, Mo., 12, Marshfield 13, Lebanon 14.
ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): Seattle, Wash., 2-8.
EVERYWOMAN (Henry W. Savage, mgr.): New York city Feb. 27—indefinite.
EXCUSE ME (Henry W. Savage, mgr.): New York city Feb. 13—indefinite.
FATHER AND THE BOYS (Gregory-Stegner Co., mgrs.): Salt Lake City, U., 2-5, Rock Rapids, Wyo., 6, Laramie 7, Cheyenne 8, Denver, Colo., 9-15, Victor 16.
FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): Kingston, Ont., 6.
FAWCETT, GEORGE: Buffalo, N. Y., 27-April 15.
FIRING LINE (A. G. Delamater, mgr.): Baltimore, Md., 3-8, New York city 16—indefinite.
FISKE, MRS. (Harrison Grey Fiske, mgr.): New York city March 20—indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Philadelphia, Pa., Feb. 6—indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Atlanta, Ga., 3-6, Macon 7, 8.
FOURTH ESTATE (Liebler and Co., mgrs.): Boston, Mass., Feb. 20—indefinite.
GAMBLERS (Authors' Production Co., mgrs.): New York city Oct. 31-April 15.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.
GILLETTE, WILLIAM (Charles Frohman, mgr.): New York city March 13—indefinite.
GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Chicago, Ill., 26-April 8.
GILMORE, PAUL: Moline, Ill., 5, Sioux City, Ia., 12.
GIRL AND THE TRAMP (Geo. L. Barton, mgr.): Cincinnati, O., 2-8, Detroit, Mich., 9-15.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Boston, Mass., March 27—indefinite.
GIRL FROM RECTOR'S (Albert Hoogs, mgr.): Visalia, Cal., 5, Hanford 6, Fresno 7, San Jose 8.
GIRL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill., 2-15.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Ottawa, Ill., 8, Joliet 9, Three Rivers, Mich., 12, Plainwell 13, Allegan 14, Kalamazoo 15, Battle Creek 16.
GIRLS (Messrs. Shubert, mgrs.): Columbus, O., 6-8.
GLASER, VAUGHAN (Vaughan Glaser, mgr.): Cleveland, O., 3-15.
GRAUSTARK (Western; Baker and Castle, mgrs.): Louisville, Ky., 3-8, Cincinnati, O., 9-15.
GRAUSTARK (Southern; Baker and Castle, mgrs.): Washington, D. C., 3-8, Philadelphia, Pa., 10-15.
HACKETT, JAMES K. (Wm. A. Brady, Ltd., mgrs.): Albany, Ga., 6.
HARNED, VIRGINIA (Arthur J. Aylesworth, mgr.): Winston-Salem, N. C., 5, Raleigh 6, Richmond, Va., 7, Norfolk 8.
HER SON (Schiller Amusement Co., mgrs.): Atlanta, Ga., 3-8.
HIGGINS, DAVID (E. D. Stair, mgr.): Cincinnati, O., 2-8.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Boston, Mass., 3-15.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Duluth, Minn., 9, 10.
HOUSE WITH THE GREEN SHUTTERS: Des Moines, Ia., 6-8.
IN THE BISHOP'S CARRIAGE (United Play Co., Inc., mgrs.): Hoopeston, Ill., 5, Peoria 6-8, Pekin 9, Macomb 10, Canton 11, Galesburg 12, Burlington, Ia., 13, West Liberty 14, Moline, Ill., 15, Davenport, Ia., 16.
IRWIN, MAY (Liebler and Co., mgrs.): Chicago, Ill., 2-15.
JAMES BOYS IN MISSOURI (Kilmt and Gazzolo, mgrs.): Indianapolis, Ind., 6-8, Knoxville, Tenn., 10-12, Chattanooga 13-15.
JIM AND THE SINGER: Hicksville, O., 5, Waterloo, Ind., 6, Butler 7, Montpelier, O., 8, Wauseon 10.
KOLKER, HENRY (Henry W. Savage, mgr.): Milwaukee, Wis., 2-5.
KALICH, BERTHA (The Shuberts, mgrs.): New York city 10-15.
LACKAYE, WILTON (L. S. Sire, mgr.): St. Louis, Mo., 2-8, Chicago, Ill., 9-May 6.
LILY, THE (David Belasco, mgr.): Des Moines, Ia., 5.
LION AND THE MOUSE (United Play Co., Inc., mgrs.): Appleton, Wis., 5, Waupun 6, Fond du Lac 7, Madison 8, Chicago, Ill., 9-15, Hammond, Ind., 16.
LYMAN TWINS (H. L. Lyman, mgr.): Georgetown, Ky., 5, Shelbyville, Ind., 6, Connersville 7, New Castle 8, Terre Haute 9, Hymera 10, Princeton 11, Boonville 12, Evansville 16.
MADAME X (Eastern; Henry W. Savage, mgr.): Lowell, Mass., 5, Springfield 6-8, Hartford, Conn., 10, 11, Waterbury 12, Meriden 13, New Haven 14, 15.
MADAME X (Southern; Henry W. Savage, mgr.): Columbus, O., 3-5, Zanesville 6, Newark 7, Dayton 8, Piqua 10, Lima 11, Mansfield 12, New Philadelphia 13, Alliance 14, Youngstown 15.
MADAME X (Western; Henry W. Savage, mgr.): Indianapolis, Ind., 3-8, St. Louis, Mo., 9-22.
MAN OF THE HOUR: St. Paul, Minn., 2-8.
MAN ON THE BOX (E. E. Trousdale, mgr.): Warsaw, Ind., 5, Plymouth 6, Knox 7, Valparaiso 8.
MANN, LOUIS (Wm. A. Brady, mgr.): New Orleans, La., 26-April 8.
MANNERING, MARY (Messrs. Shubert, mgrs.): Albany, N. Y., 5.
MANTELL, ROBERT B. (Wm. A Brady, mgr.): Washington, D. C., 3-8.
MASON, JOHN (Messrs. Shubert, mgrs.): New York city March 13—indefinite.
MELVILLE, ROSE (A. R. Sterling, mgr.): Toledo, O., 2-5, Bowling Green, Ky., 6, Lima, O., 7, Muncie, Ind., 8, Indianapolis 10-15.
MILLER, HENRY (Henry Miller Co., mgrs.): Baltimore, Md., 3-8.
MINISTER'S SWEETHEART (Dave Altman, mgr.): St. Louis, Mo., 2-8.
MISSOURI GIRL (Joseph Rith, mgr.): Graham, Tex., 5, Jacksboro 6, Olney 7, Wichita Falls 8, Henrietta 10, Seymour 11, Stamford 12, Hamlin 13, Knox City 14, Crowell 15.
MOTHER (William A. Brady, mgr.): Detroit, Mich., 3-8.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Toronto, Ont., 3-8.
NO MOTHER TO GUIDE HER: Memphis, Tenn., 2-8.
O'HARA, FISKE (Al. McLean, mgr.): Detroit, Mich., 2-8.
OLD HOMESTEAD (Frank Thompson, mgr.): Rochester, N. Y., 7, 8.
OLD HOMESTEAD (Frank Thompson, mgr.): Great Falls, Mont., 5, Helena 6, Missoula 7, Wallace, Ida., 8, Spokane, Wash., 9, 10, Lewiston, Ida., 11, Colfax, Wash., 12, Walla Walla 13, North Yakima 14, Ellensburg 15.
OLF OLSEN (J. H. Hewitt, mgr.): Kelso, Wash., 5, Ellensburg 6, N. Yakima 7, Spokane 8, Wallace, Ida., 10, Missoula, Mont., 11, Hamilton 12, Stevensonville 13, Victor 14, Butte 15.
OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—indefinite.
PAID IN FULL (Co. B; United Play Co., Inc., mgrs.): Norfolk, Neb., 5, Wayne 6, Vermilion, S. D., Mitchell 8, Sioux Falls 9, Le Mars, Ia., 10, Cherokee 11, Storm Lake 12, Hartley 13, Estherville 14, Spencer 15.
PAID IN FULL (Central; United Play Co., Inc., mgrs.): Rogers, Ark., 5, Fayetteville 6, Van Buren 7, Ft. Smith 8, Du Queen 10, Texarkana 12, Stamps 13, Eldorado 14, Gurdon 15.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Bayonne, N. J., 3-5, Paterson 6-8, Washington, D. C., 10-15.
PAIR OF COUNTRY KIDS (H. W. Link, mgr.): Grundy Center, Ia., 5, Reinbeck 6, Vinton 7.
PECK'S BAD BOY (Benner and Cutter, mgrs.): Beardstown, Ill., 6, Virginia 7, Springfield 8, Divernon 9, Mason City 10, Petersburg 11, Athens 12, Lewistown 13, Greenview 14, Lincoln 15, Peru 16, Bloomington 17.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Newark, N. J., 3-8.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Orangeburg, S. C., 5.
POMANDER WALK (Liebler and Co., mgrs.): New York city Dec. 20—indefinite.
POYNTER, BEULAH (Harry J. Jackson, mgr.): Syracuse, N. Y., 3-5, Rochester 6-8, Youngstown, O., 10-12, Akron 13-15.
PRINCE OF HIS RACE (Oscar Graham, mgr.): Jamestown, Kan., 5.
QUALITY OF MERCY (Edward Arlington, mgr.): Columbus, O., 6, 7.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3-April 8.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): St. Louis, Mo., 3-8, Indianapolis, Ind., 13-15.
ROSARY (Rowland and Clifford, Inc., mgrs.): Northampton, Mass., 5, Athol 6, Bennington, Vt., 7, Amsterdam, N. Y., 8.
ROSARY (Rowland and Clifford, Inc., mgrs.): Sharon, Pa., 5, Meadville 6, Franklin 7, Oil City 8.
ROSARY (Southern; Rowland and Clifford, Inc., mgrs.): Kansas City, Mo., 2-8.
ROSARY (Gaskell and MacVitty, mgrs.): Ashland, Wis., 5, Bessemer 6, Crystal Falls, Mich., 7, Iron Mountain 8, Escanaba 10.
RUSSELL, ANNIE (Liebler and Co., mgrs.): Cincinnati, O., 3-8.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Washington, D. C., 3-8, Chicago, Ill., 10-22.
ST. ELMO (Glaser and Stair, mgrs.): Rochester, N. Y., 3-5, Syracuse 6-8, Boston, Mass., 10-22.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): Boston, Mass., Feb. 6-April 25.
SEARS, ZELDA (Jos. M. Gaites, mgr.): Pittsburgh, Pa., 3-8, Washington, D. C., 10-15.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Fall River, Mass., 6, 7.
SILVER THREADS (Joe Lane, mgr.): San Luis Obispo, Cal., 5, Santa Cruz 6, Monterey 7, Hollister 8, San Jose 9, Petaluma 10, Napa 11, Woodland 12, Auburn 13, Grass Valley 14, Reno, Nev., 15, Goldfield 16.
SIS PERKINS (C. Jay Smith, mgr.): Unionville, Mo., 5, Corydon, Ia., 6, Mystic 7, Ottumwa 8, Marshalltown 9, Millersburg 10, No. English 11, Vinton 12, Independence 13, Cedar Falls 14, Waterloo 15, Dubuque 16.
SKINNER, OTIS (Charles Frohman, mgr.): Buffalo, N. Y., 3-5, Rochester 6, Auburn 7, Oswego 8.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): St. Louis, Mo., 3-8.
SPENDTHRIFT (Frederic Thompson, mgr.): Cincinnati, O., 2-8.
SQUAW MAN (Western; H. E. Pierce, mgr.): Pocatello, Ida., 5, Mountain Home 6, Boise 7, Nampa 8, Caldwell 10, Weiser 11.
STAHL, ROSE (Henry B Harris, mgr.): Chicago, Ill., March 5—indefinite.
STARR, FRANCES (David Belasco, mgr.): New York city 27-April 8.
THAIS (Jos. M. Gaites, mgr.): New York city March 14—indefinite.
THAYER, HERBERT (H. P. Brown, mgr.): Dublin, Ga., 5, Sandersville 6, Eatonton 7, Madison 8, Cartersville 10, Cedartown 11, Dalton 13, Athens, Tenn., 14, Knoxville 15.
THIEF (A. H. Woods, mgr.): Philadelphia, Pa., 3-8, Jersey City, N. J., 10-15.
THIEF (Western; H. A. Bailey, mgr.): Weston, W. Va., 5, Morgantown 6, Grafton 7, Fairmont 8.
THIRD DEGREE (United Play Co., mgrs.): Lincoln, Neb., 5, 6, York 7, Council Bluffs, Ia., 8, Sioux City 9, Vermilion, S. D., 10, Yankton 11, Mitchell 12, Huron 13, Brookings 14, Watertown 15, Sioux Falls 16.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Springfield, Mass., 5, Buffalo, N. Y., 6-8.
UNCLE JOSH SPRUCEBY (P. B. Prentiss, mgr.): Berlin, Wis., 5.
UNCLE TOM'S CABIN (Al. W. Martin's; Wm. Kibble, mgr.): Peoria, Ill., 2-5, Hannibal, Mo., 6, Kirksville 7, Moberly 8, Kansas City 9-15.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): New London, Conn., 5, 6, Norwich 7, Brockton, Mass., 8.
VIRGINIAN (Kirke La Shelle Co., mgrs.): Pittsburgh, Pa., 3-8.
VOLUNTEER ORGANIST (W. W. Newcomer, mgr.): Brooklyn, N. Y., 3-8, Philadelphia, Pa., 10-15.
WALSH, BLANCHE (A. H. Woods, mgr.): Oklahoma City, Okla., 5, 6, McAlester 7, Muskogee 8.
WARDE, FREDERICK: Napa, Cal., 6, Petaluma 7, Santa Rosa 8, Oakland 9-16.
WARFIELD, DAVID (David Belasco, mgr.): Chicago, Ill., Feb. 6-April 8, Milwaukee, Wis., 10-15.
WARNER, H. B. (Liebler and Co., mgrs.): Philadelphia, Pa., 20-April 15.
WHIP (J. C. Williamson, Ltd., mgr.): Wellington, New Zealand, April 15-May 6, Masterton 8, Hastings 9, Napier 10, 11, Gisborne 13-16, Auckland 18-June 10.
WHITE SQUAW (Louis P. Werba, mgr.): Escanaba, Mich., 5, Menominee 6, Green Bay 7, Manitowoc 8.
WHITESIDE, WALKER (Liebler and Co., mgrs.): Akron, O., 5, Zanesville 8.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Decorah, Ia., 5, Mason City 6, Sioux Falls, S. D., 7, Sioux City, Ia., 8, Omaha, Neb., 9-12, Lincoln 13, St. Joseph, Mo., 14, Topeka, Kan., 15.
WILSON, FRANCIS (Charles Frohman, mgr.): Oakland, Cal., 3-5, San Jose 6, Stockton 7, Sacramento 8.
WISE, THOMAS A. (William A. Brady, mgr.): New York city April 3—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
ARCADE: Newark, N. J., Jan. 9—indefinite.
ATWELL, ROY (F. T. Pullen, mgr.): Toledo, O., March 26—indefinite.
BAKER (Edwin S. Diamond, mgr.): Spokane, Wash., Sept. 4—indefinite.
BAKER, LEE: Minneapolis, Minn., Feb. 26—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal—indefinite.
BENTON, PIERCE R.: Wichita Falls, Tex., Feb. 27—indefinite.
BIJOU: Pawtucket, R. I., Aug. 8—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21—indefinite.
BUCHANAN, LORRAINE: Ft. Worth, Tex., Jan. 16—indefinite.
BUNTING, EMMA: Atlanta, Ga., March 20—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.
COLUMBIA (Geo. H. Verbeck, mgr.): Buffalo, N. Y., Feb. 6—indefinite.
CONNESS AND EDWARDS: Wilmington, Del.—indefinite.
COPELAND BROTHERS (Copeland Bros., mgrs.): Wichita, Kan., March 13—indefinite.
CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Feb. 13—indefinite.
COUNTISS, CATHERINE: Grand Rapids, Mich., March 19—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.
CRESCENT (Stephen Steinach, mgr.): Mt. Vernon, N. Y., Jan. 16—indefinite.
CUMINGS (N. Appell, mgr.): Fitchburg, Mass., Feb. 27—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
DAVIS' PLAYERS (Edwards Davis, mgr.): Louisville, Ky., March 20—indefinite.
DOMINION PLAYERS (W. R. Lawrence, mgr.): Winnipeg, Man.—indefinite.
DORNER (Dorner-Shannon, Inc., mgrs.): Taunton, Mass., Feb. 20—indefinite.
DWIGHT PLAYERS: Cincinnati, O.—indefinite.
EMERY (Edwin T. Emery, mgr.): San Jose, Cal., Jan. 1—indefinite.
EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
FAMILY: Lancaster, Pa., March 13—indefinite.
FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.
GARRICK (M. Emerson, mgr.): Salt Lake City, U., Sept. 4—indefinite.
GERMAN: Cincinnati, O., Oct. 2—indefinite.
GERMAN: Milwaukee, Wis., Sept. 25—indefinite.
GERMAN (Mrs. F. Welb, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GREW, WILLIAM, ASSOCIATE PLAYERS: Bloomington, Ill., March 6—indefinite.
GRIFFITHS, JOHN: Seattle, Wash., March 26—indefinite.
HARVEY (Harvey D. Orr, mgr.): Peoria, Ill., March 13—indefinite.
HILLMAN (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
HOLDEN (H. M. Holden, mgr.): Cleveland, O., March 13—indefinite.
HOLLAND, MILDRED (E. C. White, mgr.): New York city March 20—indefinite.
HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Houston, Tex.—indefinite.
IMPERIAL: St. Louis, Mo., Jan. 1—indefinite.
IMPERIAL THEATRE (Kilmt and Gazzolo, mgrs.): Chicago, Ill., Dec. 25—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
IRVING PLACE (Gustav Amberg, mgr.): New York city—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LAWRENCE (Jos. J. Flynn, mgr.): Lawrence, Mass., Feb. 11—indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYRIC: Lincoln, Neb., Aug. 29—indefinite.
LYTELL-VAUGHN: Albany, N. Y., March 20—indefinite.
MACK-LEONE (H. E. Pierce, mgr.): Duluth, Minn., Feb. 12—indefinite.
MAC LEAN (P. G. MacLean, mgr.): Indianapolis, Ind., Feb. 20-April 15.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.
MEEK, DONALD (Donald Meek, mgr.): Lowell, Mass., Feb. 4—indefinite.
MORRISON, LINDSAY: Lynn, Mass.—indefinite.
NATIONAL: Globe, Ariz., Feb. 22—indefinite.
NATIONAL: Montreal, P. Q., Aug. 15—indefinite.
NESBITT PLAYERS (D. M. Caufman, mgr.): Wilkes Barre, Pa., Dec. 25—indefinite.
NEW THEATRE (Winthrop Ames, director): New York city Dec. 19-April 8.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PAUL, GEORGE: Manitowoc, Wis., Feb. 27—indefinite.
PAYTON (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 29—indefinite.
PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PEERLESS: Aurora, Ill., March 20—indefinite.
PLAYERS: Jos. D. Glass, mgr.): Houston, Tex., Dec. 25—indefinite.
POLI (S. Z. Poli, mgr.): Norwich, Conn., Dec. 12—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.

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POLLARD, DAPHNE (Edw. Kellie, mgr.): Seattle, Wash., Feb. 18—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
ROBERTS, FLORENCE: Portland, Ore., March 27-May 6.
ROCHESTER'S OWN (Jay Hunt, mgr.): Rochester, N. Y., Feb. 18—indefinite.
RUSSELL AND DREW (Russell and Drew, mgrs.): Seattle, Wash., Feb. 26—indefinite.
SHERMAN: Elgin, Ill.—indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Feb. 27—indefinite.
SPOONER, EDNA MAY (Mary Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
STANFORD AND WESTERN PLAYERS: Elmira, N. Y., Jan. 23—indefinite.
STEVENS, LANDER: Seattle, Wash., Feb. 12—indefinite.
TEMPLE PLAYERS: Camden, N. J.—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Lowell, Mass., Feb. 1—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Salem, Mass.—indefinite.
THOMPSON AND WOODS: Brockton, Mass., Dec. 26—indefinite.
TRAHERN, (Al. Trahern, mgr.): Nashville, Tenn., Jan. 30—indefinite.
TREMONT: New York city—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Philadelphia, Pa., Feb. 20-April 8.
VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
VAN DYKE-EATON (F. Mack, mgr.): Chicago, Ill.—indefinite.
WARBURTON (Jack Warburton, mgr.): Battle Creek, Mich., Jan. 23—indefinite.
WOLFE (J. A. Wolfe, mgr.): Jacksonville, Fla., March 20—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27-April 22.
YALE (Monte Thompson, mgr.): New Bedford, Mass., March 13-April 8.

TRAVELING STOCK COMPANIES

BIG EASTERN (M. A. Reid, mgr.): Cairo, Ill., 3-8.
BOYER, NANCY (Fred R. Willard, mgr.): Battle Creek, Mich., 3-8.
CARROLL COMEDY (Ion Carroll, mgr.): Sencaville, O., 3-8.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Kingston, N. Y., 3-8.
CULHANE'S COMEDIANS (Will H. Culhane, mgr.): Vincennes, Ind., 3-8.
CULHANE'S COMEDIANS (Mackly Allyn, mgr.): Cairo, Ill., 3-8.
CULHANE'S COMEDIANS (Geo. Penrose, mgr.): Metropolis, Ill., 3-8.
CULHANE'S COMEDIANS (Wm. H. Chase, mgr.): Robinson, Ill., 3-8.
CUTTER (A. O. White, mgr.): Mt. Vernon, O., 3-8. Jackson, Mich., 10-15.
DAWN, ZELLA, ASSOCIATE PLAYERS (Ravencroft and Meaney, mgrs.): Springfield, O., 3-15.
DE LACY, LEIGH (Monte Thompson, mgr.): Bangor, Me., 3-8.
ECKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.): Grand Island, Neb., 3-5.
GOODINIER BROTHERS: La Belle, Mo., 3-8.
HALL, DON C. (Don C. Hall, mgr.): Stevens Point, Wis., 20-April 8.
HICKMAN-BESSEY (James D. Proudlove, mgr.): Alton, Ill., 3-9. Edwardsville 10-15.
KEITH (Cato S. Keith, mgr.): Dowagiac, Mich., 3-8. Jackson 10-15.
LA PORTE, MAE (Joe McEnroe, mgr.): Peru, Ind., 3-8. Benton Harbor, Mich., 9-16.
LONG (Frank E. Long, mgr.): Dixon, Ill., 3-8.
LYCEUM COMEDY (Kemble and Sinclair's): Bethany, Mo., 3-8.
LYRIC, Stevens Point, Wis., 3-8.
McNAVIN (James McNavin, mgr.): Richmond, Ind., 3-8. Lafayette 10-15.
ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Decatur, Ill., 3-15.
SPENCE THEATRE (Sohn and Davis, mgrs.): Frankfort, Kan., 3-5. Seneca 6-8. Goff 10, 11. Axtell 12, 13. Beattie 14, 15.
TAYLOR (H. W. Taylor, mgr.): Westfield, Mass., 3-8.
TAYLOR, ALBERT (E. J. Lasarre, mgr.): Bonham, Tex., 5, 6. Clarksville 7, 8.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., March 27—indefinite.
ABORN GRAND OPERA (Messrs. Aborn, mgrs.): Brooklyn, N. Y., April 17-May 20.
ALICE IN WONDERLAND: Prince Albert, Can., 7, 8. Brandon 13, 15.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York city Sept. 29-April 8.
ARCADIANS (Charles Frohman, mgr.): Philadelphia, Pa., 3-15.
ARCADIANS (Charles Frohman, mgr.): Cheyenne, Wyo., 5, No. Platte, Neb., 6, Lincoln 7, 8.
ARMSTRONG MUSICAL COMEDY: San Francisco, Cal.—indefinite.
BERNARD, SAM (Messrs. Shubert, mgrs.): Pittsburgh, Pa., 3-8.
BLACK PATTI (R. Voelckel, mgr.): Atlantic City, N. J., 5, 6. Vineland 7, Chester, Pa., 8. Baltimore, Md., 10-15.
BRIGHT EYES (Jos. M. Gaites, mgr.): Providence, R. I., 3-8.
BROKEN IDOL (David Sermour, mgr.): Springfield, O., 5. Coshocton 6, Wheeling, W. Va., 7, 8. Pittsburgh, Pa., 10-15.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Huntington, W. Va., 5, Mt. Sterling, Ky., 6. Winchester 7, Lexington 8. Georgetown 10, Wilmington, O., 11. Hillsboro 12, Jackson 13, Chillicothe 14, Marietta 15.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Kansas City, Mo., 2-8.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Boston, Mass., 3-15.
CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): Milwaukee, Wis., 2-8. Chilton 10, Menominee, Mich., 11, Iron Mountain 12, Norway 13, Escanaba 14, Gladstone 15.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Bay City, Mich., 6. Port Huron 8.
CURTIS MUSICAL COMEDY (Florence and Curtis, mgrs.): Salt Lake City, U., March 12—indefinite.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Boston, Mass., 27-April 8.
DILL, MAX (Max Dill, mgr.): Vancouver, B. C., 5, Westminster 6, Kamloops 7, 8, Revelstoke 10, Kelowna 14, 15.
DOCTOR DE LUXE (Jos. M. Gaites, mgr.): Detroit, Mich., 3-8.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city 3-8.
ELTINGE, JULIAN (A. H. Woods, mgr.): Chicago, Ill., March 6—indefinite.
FLIRTING PRINCESS (E. B. Salter, mgr.): Houston, Tex., 5, Lake Charles, La., 6, Alexandria 7, Shreveport 8, 9, Monroe 10, Vicksburg, Miss., 11, Jackson 12, Yazoo City 13, Memphis, Tenn., 14, 15.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): Kansas City, Mo., 2-8.
FRENCH OPERA (Julius Layolle, mgr.): Louisville, Ky., 3-5, Columbus, O., 6-8, Washington, D. C., 10-22.
GAY MATILDA (Baker and Castle, mgrs.): Trenton, N. J., 5, Burlington 6, Easton, Pa., 7, Reading 8, Lancaster 10, Chambersburg 11, Carlisle 12, Gettysburg 13, Harrisburg 14, Huntingdon 17, Altoona 18, Latrobe 19, Greensburg 20, Brownsville 21, McKeesport 22.
GIRL I LOVE (Harry Askin, mgr.): Chicago, Ill., Feb. 5—indefinite.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Marietta, O., 5, Parkersburg, W. Va., 6, Huntington 7, Charleston 8, Portsmouth, O., 10, Lexington, Ky., 11, Frankfort 12, Columbus, Ind., 13, Wabash 14, Goshen 15, So. Chicago, Ill., 16.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): New York city Feb. 3—indefinite.
HAPPY HOOLIGAN (Gus Hill, mgr.): Philadelphia, Pa., 3-8.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 10—indefinite.
HEN-PECKS (Lew Fields, mgr.): New York city Feb. 4—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Minneapolis, Minn., 2-5, St. Paul 6-8, Duluth 9, 10.
HONEYMOON TRAIL, (Kelly and FitzGerald, mgrs.): Chicago, Ill., 2-8, Detroit, Mich., 9-15.
HOPPER, DE WOLF (D. V. Arthur, mgr.): Brooklyn, N. Y., 3-8.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND MARCHING THROUGH GEORGIA (Messrs. Shubert, mgrs.): New York city Sept. 3—indefinite.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Wilmar, Minn., 5, Watertown, S. D., 6, Brooking 7, Tracy, Minn., 8, Windom 10, Pipestone 11, Dell Rapids, S. D., 12, Madison 13, Mitchell 14, Redfields 15.
KATIE-DID (Jos. M. Gaites, mgr.): Champaign, Ill., 5, Kalamazoo, Mich., 6, Jackson 7, Ann Arbor 8.
LITTLE MISS FIX-IT (Messrs. Werba and Luescher, mgrs.): New York city April 3—indefinite.
LOVE AND POLITICS: Chicago, Ill., April 3—indefinite.
MACDONALD, CHRISTIE (Werber and Luescher, mgrs.): New York city Dec. 26—indefinite.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Boston, Mass., 3-8.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer, props.): Philadelphia, Pa., March 13—indefinite.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer, props.): Red Bluff, Cal., 5, Medford, Ore., 6, Eugene 7, Salem 8, Seattle, Wash., 9-15.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer, mgrs.): Little Rock, Ark., 5, 6, Fayetteville 7, Joplin, Mo., 8, St. Joseph 9, 10, Topeka, Kan., 11, Wichita 12, Hutchinson 13, Pueblo, Colo., 14, Colorado Springs 15.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer, mgrs.): Sandusky, O., 5, Tiffin 6, Piqua 7, Lima 8, Muncie, Ind., 10, Marion 11, Logansport 12, Lafayette 13, Champaign, Ill., 14, Joliet 15, Aurora 16.
MADAME SHERRY (Co. E: Frazee and Lederer, mgrs.): Syracuse, N. Y., 4-8, Pottsville, Pa., 10, Harrisburg 11, 12, Bridgeport, Conn., 13-15.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Portland, Ore., 2-8, Tacoma, Wash., 9, 10, Victoria, B. C., 11, Vancouver 12, 13, Bellingham, Wash., 14, Everett 15.
MERRY WIDOW (Southern: Henry W. Savage, mgr.): Newark, O., 5, Alliance 6, E. Liverpool 7, Johnstown, Pa., 8.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14—indefinite.
MIDNIGHT SONS (Lew Fields, mgr.): Butte, Mont., 5, Great Falls 6, Helena 7, Billings 8.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Centerville, Ia., 5, Creston 6, Council Bluffs 7, Nebraska City, Neb., 8, Kansas City, Mo., 9-15, St. Joseph 16.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Columbus, O., 4, 5, Indianapolis, Ind., 6-8.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Ashtabula, O., 5, Titusville, Pa., 6, Franklin 7, Oil City 8, Butler 10, Beaver Falls 11, McKeesport 12, Connellsville 13, Brownsville 14, Uniontown 15.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Mt. Carmel, Pa., 5, Ashland 6, Bloomsburg 7.
MY FRIEND FROM DIXIE (Dixie Amusement Co., mgrs.): Kansas City, Mo., 2-8.
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): New York city 3-8.
NEWLYWEDS AND THEIR BABY (Eastern: Lefler-Bratton Co., props.): Chicago, Ill., 2-15. Joliet 16.
NEWLYWEDS AND THEIR BABY (Western: Lefler-Bratton Co., props.): Connellsville, Pa., 5, Greensburg 6, Washington 7, E. Liverpool, O., 8, Warren 10, Lorain 11, Fremont 12, Adrian, Mich., 13, Ann Arbor 14, Pontiac 15, Port Huron 16.
NINER MUSICAL COMEDY (Edward Niner, mgr.): Boone, Ia.—indefinite.
OPERA COMIQUE (Thos. Quinlan, mgr.): Portsmouth, Eng., 3-8.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Brooklyn, N. Y., 27-April 8.
ROYAL COMIC OPERA (J. C. Williamson Ltd., mgr.): Auckland, New Zealand, April 17-May 6, New Plymouth 8, Wanganui 9, 10, Palmerston North 11, 12, Hastings 13, Napier 15, 16, Masterton 17, Wellington 18-June 7, Dunedin 10-24.
SCHEFF, FRITZI (Messrs. Shubert, mgrs.): Boston, Mass., 27-April 22.
SCHOOL DAYS (Stair and Havlin, mgrs.): Wheeling, W. Va., 3-5, Akron, O., 6-8, Cleveland 10-15.
SHERMAN'S MUSICAL COMEDY (F. A. Wolff, mgr.): Calgary, Albt., March 27—indefinite.
SUNNY SOUTH (J. C. Rockwell, mgr.): Flandreau, S. D., 5, Madison 6, Howard 7, Carthage 8, Huron 10, Highmore 11, Pierre 12, Blunt 13, Miller 14, Elkton 15.
SUPERBA (Edwin Warner, mgr.): Buffalo, N. Y., 3-8.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Logansport, Ind., 6.
THREE TWINS (Jos. M. Gaites, mgr.): New Orleans, La., 3-8.
THREE TWINS (Jos. M. Gaites, mgr.): Portland, Me., 3-8, Bangor 17.
TIME, THE PLACE AND THE GIRL (Western: L. B. Willard, mgr.): Owatonna, Minn., 5, Albert Lea 6, St. Peter 7, Mankato 8, St. Paul 9-15.
VAN STUDDIFORD, GRACE (D. V. Arthur, mgr.): New Orleans, La., 3-8.
WARD AND VOKES (Ed. D. Stair, mgr.): Port Huron, Mich., 6.
WHEN SWEET SIXTEEN (Ever-Wall Co., Inc., mgrs.): Milwaukee, Wis., 3-8.
ZINN'S MUSICAL COMEDY (A. M. Zinn, mgr.): Phoenix, Ariz., March 16-April 6.

MINSTRELS.

BIG CITY (John W. Vogel, mgr.): Allegan, Mich., 5, Muskegon 6, Big Rapids 7, Reed City 8, Ludington 10, Manistee 11, Cadillac 12, Traverse City 13, Cheboygan 15.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Denver, Colo., 2-8, Greeley 10, Cheyenne, Wyo., 11, No. Platte, Neb., 12.
FOX'S LONE STAR (Roy E. Fox, mgr.): Ladonia, Tex., 3-5, Honey Grove 6-8.

BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Providence, R. I., 3-8, Boston, Mass., 10-15.
AMERICANS (Teddy Symonds, mgr.): Pittsburgh, Pa., 3-8, Cleveland, O., 10-15.
BEAUTY TRUST (H. W. Thompson, mgr.): Cincinnati, O., 2-8, Louisville, Ky., 9-15.
BEHMAN SHOW (Jack Singer, mgr.): New York city 3-8, Philadelphia, Pa., 10-15.
BIG BANNER (Frank Livingston, mgr.): Albany, N. Y., 3-5, Schenectady 6-8, Brooklyn 10-15.
BIG GAIETY (Columbia Amusement Co., mgrs.): Minneapolis, Minn., 2-8, Milwaukee, Wis., 9-15.
BIG REVIEW (Henry P. Dixon, mgr.): Washington, D. C., 3-8, Baltimore, Md., 10-15.
BOHEMIANS (Al. Lubin, mgr.): New York city 3-15.
BON TON: Chicago, Ill., 2-15.
BOWERY (E. Dick Rider, mgr.): Toledo, O., 2-8, Chicago, Ill., 9-22.
BRIGADIERS (Louis Stark, mgr.): Louisville, Ky., 2-8, Cincinnati, O., 9-15.
BROADWAY GAYETY GIRLS (Louis Oberworth, mgr.): St. Louis, Mo., 2-8, E. St. Louis, Ill., 9, Indianapolis, Ind., 10-15.
CENTURY GIRLS (Jack Faust, mgr.): Montreal, P. Q., 3-8, Boston, Mass., 10-22.
CHERRY BLOSSOMS (Charles F. Edwards, mgr.): Newark, N. J., 3-8, New York city 10-15.
COLLEGE GIRLS (Max Spiegel, mgr.): Baltimore, Md., 3-8, Washington, D. C., 10-15.
COLUMBIA (Frank Logan, mgr.): Washington, D. C., 3-8, Pittsburgh, Pa., 10-15.
COZY CORNER GIRLS (Sam Robinson, mgr.): New York city 27-April 8, Newark, N. J., 10-15.
CRACKERJACKS (Harry Leoni, mgr.): Chicago, Ill., 3-8, Detroit, Mich., 9-15.
DAINTY DUCHESS: Pittsburgh, Pa., 3-8, Cleveland, O., 10-15.
DREAMLAND (Izzy Grodz, mgr.): Indianapolis, Ind., 2-8, Louisville, Ky., 9-15.
DUCKLINGS (Frank Calder, mgr.): Milwaukee, Wis., 2-8, Minneapolis, Minn., 9-15.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Kansas City, Mo., 2-8, Omaha, Neb., 9-15.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Detroit, Mich., 3-8, Toronto, Ont., 10-15.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Omaha, Neb., 2-5, St. Joseph, Mo., 6-8, Kansas City 9-15.
GINGER GIRLS (Lou Hurtig, mgr.): Omaha, Neb., 2-8, Minneapolis, Minn., 9-15.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Buffalo, N. Y., 3-8, Toronto, Ont., 10-15.
GIRLS FROM HAPPYLAND (R. W. Chapman, mgr.): Schenectady, N. Y., 3-5, Albany 6-8, Boston, Mass., 10-15.
GOLDEN CROOK (James Fulton, mgr.): Louisville, Ky., 2-8, St. Louis, Mo., 9-15.
HASTINGS' BIG SHOW: Boston, Mass., 3-8, Albany, N. Y., 10-12, Schenectady 13-15.
IMPERIALS (Sam Williams, mgr.): Brooklyn, N. Y., 27-April 8, New York city 10-22.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): Chicago, Ill., 2-15.
JARDIN DE PARIS GIRLS (Will Roehm, mgr.): Philadelphia, Pa., 3-8, Washington, D. C., 10-15.
JERSEY LILIES (James Cooper, mgr.): New York city 3-15.
JOLLY GIRLS (R. E. Patton, mgr.): Boston, Mass., 3-15.
KENTUCKY BELLES (C. F. Foreman, mgr.): New York city 3-8, Jersey City, N. J., 13-15.
KNICKERBOCKERS (Louis Robie, mgr.): Bridgeport, Conn., 3-5, Springfield, Mass., 6-8, Providence, R. I., 10-15.
LADY BUCCANEERS (M. Strouse, mgr.): Jersey City, N. J., 3-5, Wilkes-Barre, Pa., 10-12, Scranton 13-15.
LOVE MAKERS (Sam Howe, mgr.): Hoboken, N. J., 3-8, New York city 10-22.
MAJESTICS (Fred Irwin, mgr.): Milwaukee, Wis., 2-8, Chicago, Ill., 9-15.
MARATHON GIRLS (Phil Sheridan, mgr.): Philadelphia, Pa., 3-8, Baltimore, Md., 10-15.
MERRY MAIDENS (Edward Shafer, mgr.): Detroit, Mich., 3-8, Buffalo, N. Y., 10-15.
MERRY WHIRL (Louis Epstein, mgr.): Kansas City, Mo., 2-8, St. Louis 9-15, East St. Louis, Ill., 16.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Brooklyn, N. Y., 3-8, New York city 10-15.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Jersey City, N. J., 6-8, Scranton, Pa., 10-12, Wilkes-Barre 13-15.
MOULIN ROUGE (Maurice Jacobs, mgr.): Cleveland, O., 3-8, Chicago, Ill., 9-15.
PARISIAN WIDOWS (Weber and Rush, mgrs.): New York city 3-8, Philadelphia, Pa., 10-15.
PASSING PARADE (Clarence Burdick, mgr.): Scranton, Pa., 3-5, Wilkes-Barre 6-8, Philadelphia 10-15.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Brooklyn, N. Y., 3-15.
PENNANT WINNERS (Rob Miles, mgr.): St. Paul, Minn., 2-8, Omaha, Neb., 9-12, St. Joseph, Mo., 13-15.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): St. Louis, Mo., 2-8, Kansas City 9-15.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Toronto, Ont., 3-8, Buffalo, N. Y., 10-15.
RECTOR GIRLS (Morris Weinstock, mgr.): Boston, Mass., 27-April 8, Jersey City, N. J., 10-12.
RENTZ-SANTLEY (J. E. Early, mgr.): Rochester, N. Y., 3-8, Schenectady 10-12, Albany 13-15.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Newark, N. J., 3-8, Hoboken 10-15.
ROLLICKERS (Alex. Gorman, mgr.): Cincinnati, O., 2-8, Chicago, Ill., 9-15.
ROSE SYDELL'S (W. S. Campbell, mgr.): Philadelphia, Pa., 3-8, Brooklyn, N. Y., 10-15.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Boston, Mass., 3-8, New York city 10-15.
SAM T. JACK'S (Geo. T. Smith, mgr.): Wilkes-Barre, Pa., 3-5, Scranton 6-8, Albany, N. Y., 10-15.
SERENADERS (George Armstrong, mgr.): Buffalo, N. Y., 3-8, Rochester 10-15.
STAR AND GARTER (Frank Wisburg, mgr.): Brooklyn, N. Y., 3-8, Newark, N. J., 10-15.
STAR SHOW GIRLS (John T. Baker, mgr.): Baltimore, Md., 3-8, Allentown, Pa., 10, Reading 11, Harrisburg 12, Altoona 13, Johnstown 14.
TIGER LILIES (Wm. Drew, mgr.): Toronto, Ont., 3-8, Montreal, P. Q., 10-15.
TROCADEROS (Chas. H. Waldron, mgr.): New York city 27-April 8, Bridgeport, Conn., 10-12, Springfield, Mass., 13-15.
VANITY FAIR (Gus Hill, mgr.): Cleveland, O., 3-8, Toledo 9-15.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Albany, N. Y., 3-8, Brooklyn 10-22.
WATSON'S (W. E. Watson, mgr.): Chicago, Ill., 2-8, Milwaukee, Wis., 9-15.
WISE GUY (Edmund Hayes, mgr.): Chicago, Ill., 2-8, Detroit, Mich., 9-15.
WORLD OF PLEASURE (Gordon and North, mgrs.): Harrisburg, Pa., 5, Altoona 6, Johnstown 7, Pittsburgh 10-15.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Minneapolis, Minn., 2-8, St. Paul 9-15.

BANDS.

BOSTON SYMPHONY (Max Fiedler, conductor): Boston, Mass., 9, 14.

CIRCUSES.

BARNUM AND BAILEY'S: New York city 23-April 15.
101 RANCH WILD WEST: Boston, Mass., 3-15.
RINGLING BROTHERS: Chicago, Ill., April 1-22.
SELLS-FLOTO: Bisbee, Ariz., 5, Nogales 6, Tucson 7, Phoenix 8.

MISCELLANEOUS.

ABBOTT, BESSIE, AND DAVID BISPHAM (Liebler and Co., mgrs.): Buffalo, N. Y., 16.
BARNUM, HYPNOTIST (R. G. Barnum, mgr.): Moose Jaw, Can., 3-8, Prince Albert 10-15.
BONCI, ALESSANDRO: Kansas City, Mo., 7, Chicago, Ill., 9.
GARDEN, MARY (R. E. Johnston, mgr.): Atlanta, Ga., 7, 8, Toledo, O., 20.
GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Pipestone, Minn., 3-5, Elkton, S. D., 6-8.
HAMBOURG, BORIS, AND HEINRICH MEYN: New York city 5.
HOWE'S TRAVEL FESTIVAL (Lyman H. Howe, mgr.): Louisville, Ky., 2-8.
MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Ft. Fairfield, Me., 6, Woodstock, N. B., 7, 8, Fredrickton 10, 11, St. Johns 13, 14.
NORWOOD'S HYPNOTISTS (M. H. Norwood, mgr.): Rochester, Minn., 3-8.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Madrid, Spain—indefinite.
SHEFFIELD, ENG., CHOIR (Dr. Henry Coward, conductor): Toronto, Ont., 4-6, St. Catharines 10, Hamilton 11, Brantford 12, Stratford 13, London 14, Chatham 15.
THURSTON, HOWARD: Washington, D. C., 3-8.
VICTORIA, VESTA (W. A. Thompson, mgr.): Toronto, Ont., 3-8.
WALDEN (S. Worden, mgr.): Rochelle, Ga., 5, Fitzgerald 6, Vidalia 7.

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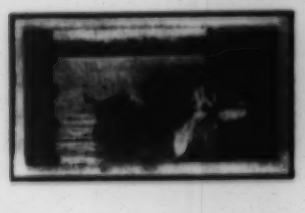
MOTION PICTURES



"SPECTATOR'S" COMMENTS

IT is worthy of comment to note the changed attitude of the daily press toward motion pictures, especially here in New York. Readers of these pages are more or less familiar with the unfair attacks which so many daily papers formerly permitted themselves to be led into —attacks which were manifestly due to ignorance and misinformation, which THE MIRROR strove to do its share in correcting. Take the New York *World* as an instance. It was not so long ago that the *World* conducted an investigation as to the character of the films exhibited in motion picture theatres. The investigation was entered upon with the avowed purpose of exposing the alleged vicious nature of the pictures, and the "investigators" sought strenuously to make out a strong case. Films that were harmless were described in ways to make them appear particularly injurious to the young, and this went on for several days. But suddenly it stopped. The *World* had evidently seen a great light, although it very carefully refrained from admitting so much. After the Fosdick report, however, we find the *World* admitting editorially that "indecent pictures are now rare." It finds, as THE MIRROR and other motion picture authorities have held all along, that it is the theatres, if anything, that need correcting.

* * * *

Recently the New York *Tribune* ran a series of editorials in which it was charged that "crime and vice" were depicted in "a great number" of motion pictures in a suggestive and enticing manner, and that a law to suppress them "would be greatly for the public good." A few days later the *Tribune* apparently abandoned all reference to alleged harmful film subjects and confined itself to appealing for better theatres, better fire protection, better sanitary conditions, and more successful regulation of the houses. Along these lines all well-wishers of motion pictures are in hearty accord, but they would also welcome from the *Tribune* an admission that its previous estimate of the character of the pictures was unjust.

* * * *

In other New York papers we find an absence of the erstwhile habit of slurring the pictures. The New York *Times* discusses the picture theatre as a show house without attacking the character of the show. Overcrowding, the admission of children without parents or guardians, the necessity for fire protection and better ventilation are very properly demanded. The Brooklyn *Citizen* refers to the picture show as "a perfectly good and proper amusement," and *Collier's Weekly* admits that many picture theatres maintain "a higher standard of censorship than first-class playhouses."

* * * *

The *Evening Post* alone appears to be in open hostility to motion pictures, although it may be that the *Post* is only joking. When the *Post* jokes it is apt to be so ponderous as to be misleading. In a column and a half article the other day it gravely told the story of Montclair, N. J., where no contaminating picture show has ever been allowed, but may be shortly if the Town Council so votes. According to the *Post*, the "film trust" has set its heart on capturing Montclair and establishing a theatre in that exclusive community, "not so much for the money involved as for the moral effect"; it would enable the "film trust" press agents to "make no end of capital out of such a victory." An amusing feature of the *Post* article

Stacy, B'klyn

RALPH INCE
A prominent Vitagraph player

is the powerful argument which it alleges the "film trust" is using to win over Montclair. With a picture show in the town the servant girl problem will be solved. Household help can then be induced to come to Montclair and stay there contentedly. It is even promised to have a servant girl day in the motion picture show. It is this servant girl feature that mostly makes the *Post* story take on the flavor of humor, although the spectacle of the film magnates centering their efforts on Montclair is something of a joke in itself.

* * * *

In Cincinnati the *Times-Star* dramatic editor comments on the "supposed decline of the motion picture theatre, declaring that "there is no sign" of decline "except in the outlying districts. "Wherever the pictures have been held up to standard, patronage has held its own." The *Times-Star* continues:

The motion picture, the photoplay, is now more carefully developed than ever before. It is becoming thoroughly organized and exploited. An evidence of this is seen in the magazines now being published, some of them of high quality, devoted to the photoplay. Weekly publications now run pages of "critical reviews" of new films.

Here is interesting recognition of the true condition in the motion picture field, and of film criticism, as originally inaugurated by THE MIRROR.

* * * *

But perhaps the most significant favorable reference to motion pictures recently appearing in an important city daily is a column or more in the Boston *Transcript*, over the signature of the able dramatic critic and writer, Walter Prichard Eaton. After outlining the present extent of the motion picture theatre as known to everybody and the effect the pictures have had on popular priced melodrama and the galleries, Mr. Eaton observes:

Yet there still remains something to be said about moving pictures, and will remain for some time to come, because the industry—or the art, if you insist—is still young, and its real results on the legitimate theatre and on the tastes of the population cannot, in all probability, be justly estimated for a full generation.

He then points out particularly "the improved care in production" of motion pictures and "the greater attention to the dramatic side of the films," instancing the picture stock companies of trained actors and actresses who "strive for dramatic coherence and interest" in the pictorial narratives. In further proof of the higher development of motion picture drama, he cites THE DRAMATIC MIRROR as follows:

Even THE DRAMATIC MIRROR devotes a whole department to the review of new films, and gossip of the stock companies. A perusal of this department is enlightening. We fancy it would surprise one of that small band of Americans who do not frequent the moving picture shows, still preferring Shakespeare by the metric rather than the linear foot.

* * * *

What strikes Mr. Eaton as particularly significant in THE MIRROR motion picture department is the evidence he finds in it that accuracy in stage direction and acting is being demanded; a certain element of dramatic judgment is developing among picture spectators. He quotes from The Spectator's recent comments on the error which many films display in the matter of entrances and exits not corresponding consistently in connecting scenes, and says:

We heartily agree—by all means guard against them as much as possible! But when moving pictures have reached the point where, on the twitching, rushing screen, the strict logic of direction, of entrance and exits has to be maintained at infinite labor, lest the spectators (we had almost fallen by habit into writing auditors) feel and criticise the carelessness, then, in all seriousness, the watching of moving pictures has become something a little more—if ever so little—than a mechanical pastime; it comprises more than the interest of a pictorial mechanical toy. A certain element of critical judgment has entered into your spectators. They compare, reflect; their dramatic sense, if ever so primitive, has been awakened.

* * * *

Further quotations from The Spectator follow, relative to the interest that is being manifested in the personality of players for the films and the consequent enlargement of cranium which has resulted among some of the favorite players, proving to Mr. Eaton that they are "real actors," sure enough. He also concludes that the "human element has entered into the canned drama," and that this interest in the personality of players and "the conscious criticism of the films from a real, if rudimentary, dramatic standpoint," indicates a growing desire for "something higher" and may eventually benefit the legitimate stage by recruiting patronage from the ranks of the picture house spectators, who are being educated to an appreciation of something "a little more truly dramatic." He concludes as follows:

At any rate, moving pictures, as an institution, are but

HOME OF THE KALEM STOCK COMPANY, GLENDALE, CAL.

a decade old, even less. It would be far wiser to watch rather than decry them, and to see whether, by fostering their best side, by encouraging their dramatic force and their growing human appeal, they cannot be made "feeders" for our now depleted galleries.

It will be noticed that Mr. Eaton's recognition of motion picture drama, its criticism, and the mental capacity of the film public, is stated in guarded language; it is all as yet only rudimentary and "educating." And in a way he is right. Motion picture acting is, indeed, rudimentary, going back to nature as the very first principle. Many intelligent students of the stage as well as motion picture drama assert that in this matter of the naturalistic, the film actor is far in advance of even the better grade of stage players, and when it comes to the rudiments it would be well if a vast majority of stage stars could be made to absorb just a few of them. Just the same, Mr. Eaton's serious appreciation of dramatic motion pictures marks a distinct step forward in the progress of the general repute of the new art, if we may so designate it. He is probably the first dramatic critic of the first rank to write of motion picture drama in with something like adequate appreciation of their artistic possibilities.

* * * *

The Nickelodeon, in its concluding number, discusses the comments of The Spectator on its demise, in such good temper and appreciation of different points of view, that it is with even more regret than was formerly expressed that this writer contemplates its future absence from the motion picture amusement field. May the new monthly publication, *Motography*, that is to take the place of *The Nickelodeon*, more than fill the void. *Motography* is to be even more technical than its predecessor, we are told, in the editorial referred to, and the publishers have faith that the field for such a journal is ample. While continuing in the Missouri state of mind regarding the existence of a considerable patronage for a purely technical motion picture journal of the first class, such as *Motography* is sure to be, The Spectator will be more than glad to be proven in error.

THE SPECTATOR.

Letters to "The Spectator"

"The Spectator" cannot undertake to reply by mail to letters of inquiry. Inquiring readers may therefore save stamps and look under this heading for their answers. If the letters or answers do not appear in the next issue of THE MIRROR, look in the following numbers. They are liable to be crowded out. Make your letters brief, write on one side only of the paper and sign with the name or initials you wish to appear in print. If you use initials or a nom de plume, accompany the communication with your correct name and address. This last requirement is imperative.

A Would-Be "Panner".

NEW YORK CITY, March 22, 1911.

To The Spectator:

SIR.—I find the "Letters" and "Who's Who" column in THE MIRROR extremely interesting, and, like many other readers, prefer the comment and criticism of the unprejudiced public to the sarcastic paragrapher who spreads the mud on the first page of the department devoted to motion pictures.

I have heard many a player praised, but never yet one "panned." No, I am not one of those writers who continually knock and do nothing else, but I want to hand over a well-deserved knock, which, I think, will bring from the readers of this paper a few more well directed shoots that may do good to those sufferers of expanded cranium, and perhaps we shall see better acting.

I'm going to slip one over on ——— ———, "the popular leading man" of the ——— ——— stock.

Who in the name of Justice ever allowed this dray horse to disgrace the profession? . . . stupid looking individual, . . . purple-faced, etc.

J. T. H.

Mott Avenue.

Begging the pardon of Mr. "J. T. H.," he isn't "going to slip one over" on anybody in the intemperate style he adopts—not in these columns at least. "Panning" actors isn't criticism, if what Mr. "J. T. H." sends in is a fair sample of "panning." In the letter above just enough has been retained to show the writer's style, which is not recommended for others to follow, although if he had been courteous in his language there are statements he makes about the acting of the player he refers to that may not be unwarranted. If he doesn't like to read the comments of "the sarcastic paragrapher who spreads the mud on the first page" of this department, he has his remedy. He can skip that page. There are no doubt many MIRROR readers who follow that practice.—THE SPECTATOR.

Endorsement from a Picture Theatre

LEBANON, N. H., March 14, 1911.

To The Spectator:

SIR.—Will you kindly inform me through your valuable paper who the actress is in The Water Lilies, also if Maurice Costello is still with the Vitagraph Company? There are reports that he is not, and we are anxious to ascertain the truth. I admire you for the courteous answers you give inquirers, and read them all each week. Let the good work go on. Let's hear from some of the Biograph people; they have excellent performers in their pictures, and I find the pictures far more interesting if I know who some of the actors are. For instance, in the Kalem's Miss Joyce is much sought in the films; also Miss Turner. Hope to see some of the others printed. Thanking you, I remain an ardent admirer of your paper.

MRS ROY W. JOSLYN.

The Lyric, Box 395, Lebanon, N. H.

The actress in The Water Lilies (Vitagraph) was Florence Turner. Maurice Costello is still with the Vitagraph Company. It is assumed that you are connected with the Lyric, and your praise for THE MIRROR is therefore doubly valuable.—THE SPECTATOR.

A Railroad Scene Criticised.

WILKES-BARRE, PA., March 21, 1911.

To The Spectator:

SIR.—If you should see Kalem's film, Mexican Filibusters, you would notice when the freight car (which was the last car) was cut off the train the green flags (markers) were not on the rear car and it would not be reasonable to think that the party on the freight car changed the flags being in such a position as they were, and there were no one else there to change them. It might have been that the railroad company intended to leave the car there regardless of taking the picture, but it would not appeal to any one who would notice it. Kindly mention this in your next week's edition.

HARRY T. DUNN, Brakeman.

This would appear to be pertinent criticism. It is, at least, another illustration of the extent to which the public notices little matters of detail which producers often imagine will escape attention. There are too many thousands of railroad men who attend picture shows for the producers to risk errors of detail in railroad scenes.—THE SPECTATOR.

Has the Craze, All Right.

ST. LOUIS, MO., March 18, 1911.

To The Spectator:

SIR.—I am a reader of THE MIRROR and have the moving picture craze like many others. I have a programme of release dates of films with me all the time and know almost all the leading Vitagraph players when I see them on the screen. My favorite is Maurice Costello, but have not seen him since the Tale of Two Cities release. Could you tell me what has become of him? Still, Leo Delaney resembles him so much that it was not until I saw the Tale of Two Cities that I was aware that they were not the same party. What nationality is Maurice Costello and what is the leading lady's name in Selig's The Man from the East? Hoping I will see my answers in THE MIRROR, and wishing The Spectator all kinds of success.

H. R. MUELLER.

907 St. Charles Street.

This correspondent has the craze, sure enough, and may be taken as a type of many. His interest in Maurice Costello is probably shared by many who will be surprised, perhaps, by the information that he is said to be of French blood. Honest, The Spectator thought he was a "far down." He is still looking handsome in Vitagraph films—that is, when he isn't shaking hands at nickelodeon receptions. The leading lady in Selig's The Man from the East was Katharyne Williams.—THE SPECTATOR.

"Mirror" Reviews the Best.

SEATTLE, WASH., Feb. 23, 1911.

To The Spectator:

SIR.—I have been a reader of THE MIRROR for over a year, and will be a permanent subscriber hereafter. I consider your picture reviews the best of all papers.

A. M. STEDMAN.

823 Madison Street.

A Pertinent Criticism.

INDIANAPOLIS, IND., March 23, 1911.

To The Spectator:

SIR.—. . . A bad thing I see in so many films where large bodies of horsemen are used is to have cavalcades dash into people's presence from behind with what must be a furious clatter, and yet not have their approach heard and to have their proximity unnoticed until one horse or another champs his bit more loudly than customary, or, perchance, sneezes.

Such things will not raise the standard of motion pictures, and grown people are not impressed by them. Such are the things that call forth scoffings.

JOSEPH H. BENNER.

The first part of Mr. Benner's letter is omitted because the criticism he makes of a certain film, The Outlaw and the Child, though justified, was similarly referred to in THE MIRROR review at the time. His criticism of horsemen approaching people without apparently attracting their attention is one that cannot be too often repeated, as the offense is a common one, not only as to the approach of horses but also human beings. Too many picture players appear to have no ears.—THE SPECTATOR.

What Do You Know About This?

OKLAHOMA CITY, OKLA.

To The Spectator:

SIR.—Can you tell we what color Marion Leonard's eyes are? Who does Arthur Johnson love, and where is he now? Would like to see a good picture of him in THE MIRROR?

NELLIE DEE SIMPSON.

1008 North Demy Street.

The Spectator will have to give it up to both these questions, never having seen Miss Leonard personally and not being in Mr. Johnson's confidence. Mr. J. is with the Lubin Company. Perhaps he will enlighten the young lady.—THE SPECTATOR.

Welcome Information.

ALBANY, N. Y., March 28, 1911.

To The Spectator:

SIR.—As a moving picture exhibitor who follows your excellent film reviews with great interest, I take this opportunity to answer your question asked in a recent review of Kalem's, A Wartime Escape: "How about using a flag as a tablecover?"

That flags were used in the manner you question is shown by the inclosed photograph taken Oct. 3, 1862, during the interview between President Lincoln and General McClellan after the battle of Antietam.

I also think there is nothing remarkable in new flags being shown as flags are issued from time to time. It is regimental colors that are issued only once.

Sincerely yours,

J. P. C.

Information like the above is always welcome. Reviewers are not infallible to any greater extent than picture makers—perhaps not so much so. The copy of the photograph referred to by "J. P. C." appears to be conclusive. Regarding the use of new flags, however, the average spectator is not apt to make the allowance which strict facts may warrant, and it would be better for producers to avoid new flags in scenes where old ones would appear more appropriate. There is also the matter of stars to consider. They should always agree with the period.—THE SPECTATOR.

Who's Who in the Films.

A. G., East Eighty-third Street, New York: Miss Ince was the young wife in Melody (Imp.). John R. Compson is "Bumptious" in the Edison films. Lillian Walker was the daughter in The Wildcat Well (Vitagraph). David Wall played the reformed lover in The Angel of the Bowery (Yankee). Miss Fisher played Papinta in The Mission in the Desert (American). Pearl White was the professor's daughter in The Unforeseen Complication (Powers).

M. S., Fourth Avenue, Brooklyn, N. Y.: Mr. Compson is still with the Edison Company.

Vivian Chard, New York: Billie's sister in How Billie Got His Sister Married (Pathe) was played by Mrs. Larkin.

Marjory Alden, Bronx, N. Y.: Artful Kate (Imp.) was played by Mary Pickford. She is a member of the Imp. stock. The part of Jane's niece in The Dead Letter (Lubin) was played by Miss Francis.

J. A. M., Jersey City: Dolores in The Mission Carrier (Kalem) was played by Alice Joyce. The leading lady in Oh, You Teacher (Essanay) was played by Lottie Briscoe.

A. W., Roxbury, Mass.: The leading lady of the Essanay Western stock is Miss Fields.

D. E., Bijou Theatre, Fredericton, N. B.: The leading lady in Art and the Legacy (Lubin) was Eleanor Calnes. The leading lady in Spooney Sam (Lubin) was Jennie Nelson. The wife in The Street Preacher (Lubin) was Ethel Elder. It would be better, as you say, for the film companies to use real birch bark canoes when called for. Perhaps the difficulty in procuring them prevents.

M. H. F., Twenty-third Avenue, Brooklyn, N. Y.: Yes; it was Miss Joyce who played Elisabeth in The Education of Elisabeth (Kalem). "Pull" is not required to secure engagements in picture companies, but appearance and ability are necessary. Address of the Rex Company is Eleventh Avenue and Forty-third Street, New York. Powers Company, 241st Street and Richardson Avenue, New York.

Thomas H., Brooklyn, N. Y.: Grace Lewis played the outcast in The League of Mercy and "Mandy" in Crazy Apples (Vitagraph).

Emma Albert, Indianapolis, Ind.: Information regarding Biograph players is not published. Glad you have read THE MIRROR for twenty years, and that you enjoy the motion picture page.

W. S. M., Wilmington, Del.: Your apology is gratefully accepted. You may expect to see a short biography of Marc McDermott soon.

A. M. Rogers, Somerville, Mass.: THE MIRROR does not furnish addresses of players unless authorized to do so. A letter to Harry Pollard, care of THE MIRROR, would probably reach him through THE MIRROR post-office, or by being advertised in THE MIRROR list of unclaimed letters.

Allions Moncoeur, Washington, D. C.: The part of Jules in the Selig picture, The Great Northwest, was played by George Cox.

Subscriber, Washington, D. C.: Yes; the Gertrude Robinson, whose portrait appeared in connection with Mabel Taliaferro, is the same Gertrude Robinson now with the Reliance Company. Matrimonial information is not available.

Mary Brown, Fostoria, O.: Hobart Bosworth played the absconding clerk in The Eye of Conscience (Selig). Albert McGovern was the successful lover in The Test (Lubin). Can't tell you what has become of the former leading lady with Mr. Anderson. The Edison actress you refer to is Mary Fuller.

Edna H. Fowler, Washington, D. C.: You are correct, except that you will notice that the picture was labeled Mabel Taliaferro, but in the accompanying paragraph it was properly referred to as Edith. Miss Robinson has not left off acting, but is in motion pictures with the Reliance Company, which, in the eyes of some people, you will understand, means the same thing.

K. A. W., New York: No; the actor who played the supposed coward was not the one you mention.

Clint Short, Grand Theatre, Dallas, Tex.: Write the Lubin Company for a photograph of Miss Lawrence and the Edison Company for one of Miss Fuller.

E. M. A., New York: The leads in The Fisher Maid (Imp.) were played by Mary Pickford and Owen Moore.

G. G. W., Vancouver, B. C.: Send in your inquiry again, accompanied by your name and address. See notice at the head of this column.

G. G. P., Noblesville, Ind.: The leading lady in The Little Spreewold Maiden (Kalem) was Gene Gauntier. Can't tell you about the matrimonial affairs of the actor you mention.

RALPH INCE.

Ralph Ince, whose portrait appears on another page, although a young man, has had a varied and long experience before the footlights in stock, Ben-Hur, The College Widow, and vaudeville, besides his service with Richard Mansfield, Klaw and Erlanger, and H. W. Savage. He is the youngest son of the late John E. Ince, who is well known in theatrical circles. He started in motion pictures four years ago, beginning with the Vitagraph Company, who recognized his ability and made him one of their regular players, among whom he is esteemed one of the best comedians and all 'round actors in the business.

PATHÉ FRÈRES
FILMS

Change of Release Date

BOIL YOUR WATER

RELEASED APRIL 21st

Instead of Friday, April 14th

Owing to the unusual advance demand for this enormously valuable and interesting film on the part of the Exchanges and Exhibitors, and because of the widespread and unusual interest shown by the press and the medical profession, we have been compelled to postpone the release one week to make enough prints to meet the demand; consequently,

BOIL YOUR WATER

WILL BE RELEASED

FRIDAY, APRIL 21st

BOOK IT IF YOU'RE A LIVE WIRE!

Reviews of Licensed Films

Priscilla's April Fool Joke (Biograph, March 27).—Such a natural and delightful expression of young and animal spirits as is given in this film, again introducing the characters of Priscilla and Paul, is bound to strike a chord of sympathy in all hearts; the older mind because it has been there itself and the younger because it sees a reflection of its own spirit. At the lawn party Priscilla naturally insisted on monopolizing Paul and arousing the mischievous interest of others, as well as the jealousy of another youth and maiden. They followed the lovers to their secluded nook, and while Priscilla was gathering flowers and Paul was busy reading the sporting news in a paper, the jealous girl took Priscilla's place beside him. Paul believing it to be Priscilla, fondled her hand while continuing to read and was thus discovered by Priscilla. When the two lovers learned that it was a joke they planned revenge. Priscilla and Paul pretended to continue their quarrel and wrote notes that both would be found in the briny deep, having nothing more to live for. Then they watched the other two find their respective coat and hat on the beach and search for their bodies. At the proper moment they made their presence known, and the other pair, hand in hand, marched out to the sea to a mock suicide. The young man who played Paul is an exceptionally good juvenile for such parts, and Priscilla enters into the spirit of the part with delightful effect.

Cured (Biograph, March 27).—A gouty gentleman took an airing in the park and for some reason not made clear left his wheeling chair, which was soon occupied by a tramp. After knocking two Willie boys over the park wall, running into an old maid and being pursued by an irate damsel with a hat pin, he rolls down a flight of steps and lands on the board walk along the beach. Here he takes off the gentleman's bath robe and flees. The gentleman who has been pursuing has been growing madder and madder, which seems to agree with his foot. He then dons his robe and sits viewing the sea with relief. The other outraged persons find him there, mistake his identity and dump him into the sea. When the tramp appears on the scene, they realize their mistake, which would seem to start another rampage, but the picture closed. The film might be called a Biograph surprise, though it is no new thing for this company to introduce an occasional chase farce.

Her Child's Honor (Lubin, March 27).—The return of the husband supposed to be dead is given a decidedly novel, interesting and logical conclusion in this tragic and consistently treated story, although the moral is open to question. After leaving her degenerate husband, she becomes a nurse in a hospital. On learning that he has been shot as a deserter, she is free to marry the head physician. A child is born, and after three years her first husband appears. Just how he consents to be introduced as a friend is not clear, but she is forced to dance with him, and in the midst of the dance, which works up into a fine climax, she stabs the husband, and as she lies dying in bed requests to be married again to the father of her child. The manner in which these situations are worked out, and up to, is especially creditable, though it is thought the part of the first husband was unnecessarily subdued. A number of pretty domestic scenes are shown; the baby on the rug with father and mother among them.

Jim the Mule Boy (Edison, March 28).—Although this story presents no intricate or even novel complications, it is powerfully dramatic and strongly interesting. For these qualities we have to thank the fine, natural acting and direction, and the big and entirely plausible situation that is developed. What can be more tragic than victims of a mine disaster imprisoned and alive, deep in the earth, while frantic rescuers and relatives struggle from the outside to get to them? The prisoners in this film are the lowly mule boy and the mine owner's little son, who had mischievously stolen a ride on a coal truck into the mine. The mule boy gives all the food he has in his dinner pail to his little companion, heroically denying himself, so that when they are rescued he is the more helpless of the two. The mine owner then makes the mule boy a present of the home he occupies with his sister and his blind father. The scenes at the mine entrance are probably genuine settings. The mine interiors are, of course, studio, and in one or two instances the made rocks look unreal, although it would have been truly miraculous if they could have been made to appear genuine.

Billy's Valentine (Vitagraph, March 28).—The basis of this comedy has been employed before in pictures, but heretofore as a farce; the Vitagraph producers make it a delightfully earnest love comedy. Billy sends a valentine to his sweetheart with a bunch of flowers and a tender love note telling her she is as sweet as the flowers and as pretty as the picture. Her little sister carries the presents and in a spirit of childish mischief, having previously been corrected by the elder sister, she substitutes rank vegetables, possibly onions, for the flowers and a comic valentine for the pretty one. The love note now carries a decidedly sinister meaning, and the anger of the recipient is fully justified. Billy is refused admittance to the house and goes to the sea shore to bewail his fate, but the little girl, having seen her sister weeping over her lover's photograph, experiences remorse, 'fesses up, and peace is restored. The acting and management are excellent.

Love in Madrid (Pathe, March 27).—While this picture depicts an alleged characteristic of the Spanish race that is largely unwarranted, the story is so daintily told and ends so harmlessly that it proves delightfully entertaining. The characters appear in picturesque Spanish costumes suggestive of the opera, and the period indicated is not modern. The girl is courted by two suitors, one of whom induces her to meet him at a dancing place where they perform a characteristic dance with pleasing grace. They are interrupted by the rival, and the two men proceed to fight it out with villainous looking knives, but the father arrives before blood is shed, and after the interruptor has been disarmed, stops the duel and gives the girl to the victor. Then the jollity is resumed as though nothing had happened.

S.S. Lusitania (Pathe, March 27).—These views were taken in New York harbor, showing the Lusitania from different points of view. They are very interesting as well as instructive.

Her Adopted Fathers (Selig, March 27).—Appealing and novel in story this film is an excellent example of the good work that is being turned out by the Selig company. The production has the additional merit of telling no more than is necessary, while bringing out the essential incidents clearly and logically. A young girl is cast ashore from a wreck and cared for by two old fishermen, who live alone. They adopt her, and she transforms their home as only a woman can, but it is not for long. She meets an artist, marries him and goes away, leaving the old men to their game of checkers, which is no longer the solace it had been. A year or so later, we see her deserted by her artist husband for his art. She journeys back with her baby to the old fishermen, and happiness once more enters into their lonely lives. There are numerous fine touches in the story and a number of beautifully picturesque sea shore scenes.

Getting His Own Back (Essanay, March 28).—This farce comedy picture is not as logical and spontaneous in its humor as we are accustomed to see in Essanay comedies. The young lover is robbed of his trousers in the parlor of the girl he has called on, and made to put on the stripped garment of an escaped convict. The lover then disguises himself with the false hair of his sweetheart and makes her grouchy father exchange trousers at the point of a revolver. The old gentleman is about to be arrested as the convict when the real fugitive is caught, and everything straightened out as well as it can be in a story so jumbled.

Lost a Baby (Essanay, March 28).—This is another farce not up to Essanay standard. The mother leaves her baby in a store and runs after the boys who had stolen the baby carriage. When she comes back the baby has disappeared. The clerk had put it under the counter and had gone out without telling the proprietor. The latter is arrested and the clerk also, but the truth comes out at the police station. The incidents give partial excuse for an old time chase with no new features. It would seem that the clerk would not have been quite so long in remembering what he had done with the infant.

Image in the Water (Gaumont, March 28).—One can hardly conceive of a lover so self sacrificing as the old farmer proved to be in this film, but, granting that there may be such people the story proves quite pleasing. He loved the poor peasant girl, but found that she loved a poor farm lad. Seeing his own face reflected in the water and realizing that his age was against him, he magnanimously brought the two young lovers together and gave them a bag of gold with which to start off life. The scenes are extremely pretty and the acting of the better French quality.

Family Troubles (Gaumont, March 28).—This is a rather neat but mechanical comedy telling of two married couples. Each wife quarrels with her husband, one over her tight shoes and the other her hat. Then the men leave their homes in disgust and each calls on the other man's wife, taking her out to dinner at a restaurant where all four meet and make up their differences. The meeting in the cafe is the most amusing of the scenes. It is all carried off with delicate refinement, and there is no French suggestiveness in any of the situations.

Between Two Fires (Edison, March 31).—Roy Norton's Conqueror Invincible, a story of the Franco-Prussian war, is herein made over into a dramatic and entertaining picture of sumptuous setting and convincing interpretation, the actor playing the lover deserving of special mention. The chateau overlooked the French forces, and when Miriam received a message from her uncle, who was held prisoner by the Germans, that he could only be freed by getting a plan of the French encampment, she at length went to the tower and by means of the field glass made the plans. She was observed by the captain and followed to the outpost where he arrested her. Her lover was implicated, but both were freed when she showed the letter from her uncle. It is thought certain scenes might have been stronger had the captain's suspicions followed her throughout.

Athaliah (Pathe, March 31).—This picture taken from the tragedy of Jean Racine has been given a remarkable setting and background and is indeed the most spectacular picture seen for some time. The scenic effects and management result in a series of magnificent pictures of vivid color and dramatic strength telling at the same time a gripping story, which relates how Athaliah, the cruel queen of Judea, incensed into an attack upon the temple finds there Joash, the rightful king, and is forced to surrender her crown. Mlle. Deion of the Comedie Francais, made a most imposing figure as the queen. She gives an excellent interpretation of a masculine sort of a woman's determination to rise above her conscience. Notable scenes are where the spirits of those she has abused rise up to torment her and the vision of Joash appears; where she leads her warriors against the temple and they descend from the mountain side. The scenes inside the temple are likewise impressive where the management of the assembly is especially well conceived, as is the case throughout.

1861 (Selig, March 30).—This war drama succeeds in getting an excellent atmosphere, and contains a number of notable scenes—the last two, that of the skirmish and the battle field, being especially impressive. The story itself, however, is not always so clean cut as one might wish. Lieutenant Allen receives a despatch from General Grant, who appears in the picture in good likeness, and after having successfully delivered it, he is threatened with some danger, which as it appears in the picture, is a little colored boy fishing from a bridge. He feigns to be sick and seeks shelter at the home of his Southern sweetheart. The two brothers of the family are coming to spend the night, and when he learns this, he decides to leave. He drops something which a negro woman picks up and later hands out the window to him. The significance of this was not quite clear. The brothers pursue him with bloodhounds and capture him in a swamp. He is exchanged for a confederate officer and is later wounded on the battlefield, falling by the side of his sweetheart's brother. Here, after becoming a nurse, she finds them both on the battlefield, and the dying brother leaves his sister in the hands of the lieutenant. The scene showing the burning home was well conceived, but it did not enter as much into the action of the story as it might, had the cause been shown.

When Women Strike (Lubin, March 30).—The suffragettes are again up for their rights in picture, and while this film is not uproariously funny it is an amusing conceit and entertaining. The wife joins the anti-housekeepers, who are on a strike for less house work and less interference on the part of husbands. At an agency established for deserted husbands he gets a French maid to tide him over. When his wife learns of it and sees his success, she leaves the convention and comes to terms, provided he discharges the girl, which he does upon the spot.

A Fatal Resemblance (Pathe, March 29).—This story works up to a strong situation that is played with dramatic force. A father on his way for medicine for his sick boy is arrested on account of his resemblance to a criminal, and goes insane, being confined in an asylum for a number of years. The sick boy is adopted by the man who had caused the arrest and is raised as the gentleman's son. When the patient has been discharged from the asylum as cured and can find no trace of his boy, he is aided by the boy himself, neither knowing the other's identity. The young man's card, however, shows the hated name of him who was the cause of all the old father's troubles, and in his rage he plans to murder the supposed son of his enemy. Binding him to a chair, he lights a charcoal fire and goes to the foster parent to tell of his deed, only to be told in return that the victim is his own son. Of course, they reach the son in time to save him, when all is forgiven.

The Lass Who Couldn't Forget (Kalem, March 29).—The story of this film play is neither complicated nor particularly original. It is, however, well acted and presented. The lass is a fisher maiden in love with a young fisherman, who, however, falls victim to the wiles of a lady Summer tourist, by whom he is employed as oarsman and guide in little excursions on the water. She plays with his heart

Trade Mark. BIOGRAPH FILMS Trade Mark.

Released April 3, 1911

PRISCILLA AND THE UMBRELLA

Another Episode in the Romantic Life of Paul

Paul and Harry certainly have a tempestuous time fighting for the good graces of Priscilla. Paul is such a "boob" that she is forced to rid herself of him and by a clever subterfuge bring Harry to her feet, at the same time finding out how sincerely his affections are towards her. The subtle part of it is that she makes Paul the unconscious instrument of her cunning and he himself was his own executioner.
Approximate Length 997 feet.

Released April 6, 1911

THE BROKEN CROSS

An Experience of a Country Boy in the City

A country boy on leaving his little sweetheart on his departure for the city to seek his fortune plights his troth. The girl breaks in two a cross, giving him one-half as a love token, agreeing that if either wishes to break the engagement he or she will send back the piece. In the city a manicure girl becomes impressed with him and tries to win him for herself by sending him a piece of broken cross purporting to come from his country girl sweetheart. Her scheme at first seems to be successful, but he discovers the parts do not match and so, disgusted with the falseness of city living, goes back to the country and his little sweetheart. Approximate Length 996 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

...and he is in heaven until her husband arrives and his bliss is shattered. In the meantime his father-in-law has given back his ring, having seen the infatuation, and he goes to sea. Nevertheless she remains true to him until some years later, when he returns a captain and renews his love. There are scenes that follow too abruptly in two or three instances, but, generally speaking, the story is smoothly told.

April Fool (Edison, March 29).—This is entirely a child comedy, and it is especially well done, reflecting great credit on the director. It is All Fools' Day and the children at school during recess and on the way to and from home indulge in the innocent pranks of childhood—not the exaggerated bad boy type, common to pictures and Sunday supplements, but the genuine kind that amuses, but does no harm. A child flirtation between the little girl who has fallen for most of the boy jokes and the boy himself was an amusing sentimental feature of the story. Altogether the picture is a delight, natural in conception and acting.

The South Pole (Urban-Eclipse, March 29).—Scenes taken during the exploration journey of Dr. Charcot, of France, in search of the South Pole, are shown in this excellent travel picture. The Frozen sea, the ice floes, the ship in Winter quarters and close views of thousands of penguins are among the most interesting of the scenes.

Cormorants of Japan (Urban-Eclipse, March 29).—This subject on the same reel with the subject described above, and together they form the most valuable educational film this reviewer has ever seen. The cormorants are shown in captivity, and are then taken to the fishing grounds where, attached to leashes, they are released on the water and dive for fish. As soon as one of the birds catches a fish he is drawn in and made to give up his prize, which he has greedily apparently swallowed.

Their Mother (Pathe, April 1).—How the love of a mother kept her two sons together after her death is shown in this film, which is finely presented and enacted, but it is hardly the best picture of its kind. After Ralph has stolen Tom's sweetheart and Tom has threatened his life Tom goes out West. Several years after this Ralph is bankrupt and Tom recalling his mother whose vision appeared before him sends him money and tells him of a position at the same time not revealing his name. When Ralph and his wife arrive out West, Tom with a handkerchief over his face, looks in the window for a sight of him. He is mistaken for a horse thief and is about to be hung when his brother recognizes him and prevents, as the vision of the mother had done.

Percy Mutt and His Dog (Pathe, April 1).—Percy Mutt as Mephisto he puts the little dog through his tricks of balancing, jumping and walking, and then sends him off in a cloud of smoke.

A Republican Marriage (Vitagraph, April 1).—This film is decidedly one of the best ever produced on the subject of the French Revolution. The staging, acting and management make it a notable achievement in the annals of this company's work. The story deals with a countess and a blacksmith, who imbibing the spirit of Republicanism believes himself her equal. After saving her from a burning lodge he makes love to her instead of accepting money. Several years after this when he has become an officer in the army, the Republicans enter her castle and give her the opportunity to save her life by espousing their cause. When she refuses the brave lover forsakes his flag. She accepts his love, and they die together on the guillotine. It is, however, rather hard to feel any sympathy for the rank sentimentality in his part, and if this is the proper conclusion the character of the blacksmith should have been played differently. As it was, his awakening was consequent mostly by titles.

Across the Plains (Essanay, April 1).—A cowboy rescues a girl on the plains from her drunken father, and then, although he knows there are plenty of Indians around, he goes off and leaves her. At the attack of the Indians she escapes in the wagon, and in her turn goes after and rescues her father. After a conventional chase she overtakes her and takes her to a shack, where they defend themselves until the cowboys arrive just in time to prevent the Indians from breaking in, while he goes big arm to keep the door. There seemed to be just a little too much of this interior scene. The picture no doubt would have been more complete and varied with more scenes showing the attack of the Indians and the manner in which they were driven off by the cowboys. The lone Indian rising up out of the plain and their general maneuvres were well conceived.

The Spanish Gypsy (Biograph, March 30).—Every once in a while the Biograph surpasses itself in a motion picture production, and this is one of the occasions. For artistic selection and posing of scenes, blending of action, strength of dramatic interest and romantic, as well as poetical, coloring, no picture that has ever been made can far surpass it, if indeed, it has been surpassed at all. The gypsy girl falls in love with a wandering gypsy minstrel, at some romantic period of the past. Together they sing and dance for the public on the street. Later he falls a victim to another girl's wiles and the discarded one would kill him, but is prevented. When, however, in another camp, he loses his eye-sight, the second girl deserts him and he wanders back, a helpless blind man, to be found by his first love, who had been moodily sharpening her dagger for just such an event. But his affliction overcomes her thirst for revenge and she bravely assumes her rightful place as his guiding staff. Only once is there a false note struck in the symphony, and it is scarcely to be noticed. It is when he loses his sight. The expedient appeared to be dragged in too obviously for the purpose.

The Warrant for Red Rube (Melies, March 30).—Being well acted, as are nearly all Melies productions, this film amuses and interests. It is assumed that it is not be taken seriously as melodrama, as the final scenes, where the sheriff, disguised as a tenderfoot, overcomes Red Rube by squirting a liquid into his eyes from a camera, would appear to border on farce, as also the previous scenes where Red Rube too easily overcame the deputies who had been sent to arrest him. First one deputy and then two try to serve the warrant on Rube, but he takes their guns away from them and goes on about his disorderly business. Then the sheriff, unarmed and disguised, effects the capture as described. The barroom scenes were particularly well done.

The Inherited Taint (Vitagraph, March 31).—Being a picture drama with a purpose this story very properly has very little complication of plot. The inherited taint is the taste for strong drink, and it sends the young society man to a sanitarium, where he is cured for a time and also falls in love with a pretty nurse. It is this love that saves him in the long run, rather than the treatment, for when he leaves the sanitarium and mingles in society he is tempted to drink, and does so, being in a fair way to again take the downward path, until in his home he picks up the photograph of his sanitarium sweetheart, and comes back to his better self. The acting is at all times forceful and expressive without appearing unnatural. The parts of the victim of the taint and of the nurse were particularly well done, and the ensemble was at all times excellent.

The Hero Track-Walker (Kalem, March 31).—One is scarcely able to decide whether this picture is to be taken as farce or melodrama. If farce, the points of humor are not sufficiently brought out; if melodrama, the story is not clearly conceived, and has a doubtful moral tone. A bad cowboy determines to hold up a train, and enlists an Indian to help him, but the Indian frames and tells a girl about the business. This girl had been saved from a raging bull by the cowboy, and had instantly lost her heart to him. She accompanied the Indian to the railroad track, where the cowboy still wearing his "chaps," was working as track walker, having secured the job for the purpose of the hold up. He had dynamited a trestle, and was waiting for the train, when the girl flagged it and represented to the crew and passengers that the track walker had discovered the damage and caused the warning. Result: A purse for the track walker and a wedding for the cowboy and the girl.

Secret of the Forest (Gaumont, April 1).—This short dramatic story of the time of the French Revolution is interesting, but not very plausible nor strong. The count having lost his lands refuses the hand of his daughter to the son of the Republican who acquired the property. A plot is then arranged whereby some of the treasures of the count's family are buried and a palmist tells the count's daughter where to find it. Although in the treasure box when found is a telltale ring that the girl had given her lover, thus exposing the trick, the count takes it in good part, keeps the treasure and gives up his daughter.

Tribulations of Jiggers (Gaumont, April 1).—This farce-comic is of the trick order, quite novel and laughable. Jiggers, the comedian, has strange troubles with his hat, which is surely bewitched and behaves in a most reprehensible manner.

LUBIN FILMS

OPPORTUNITY AND THE MAN

RELEASED MONDAY, APRIL 10.

A drama of deep human interest, picturing the rise of one man and the fall of another. A hobo is given $5 for returning a chatelaine lost by a wealthy young woman. He secures a position and rises rapidly until he weds the young woman. Meanwhile her former lover meets reverses, takes to drink and finally is convicted for burglary. Length about 1000 feet.

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Two of 'em in this film. Trouble ahead! Both arrived the same day to visit Mr. and Mrs. Smith, respectively their son and daughter. And when they saw each other—well—if looks could kill they'd both have dropped dead on the spot. Each tried to be head of the household and a lot of comical complications arose. Finally the young people had to go away "for a rest." Then the mothers became reconciled. It's well acted and not overacted. It will put any audience into the best of humor and give them the come-again feeling. Length, about 1000 feet.

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Western Representative, JOHN B. ROCK, 160 Randolph Street, Chicago, Ill.

Reviews of Independent Films

A Package of Trouble (Solax, March 29).—There is a strong humorous appeal in this sketch that ends with a laugh. The parson secures behind a roll of bills done up in package of the bank, and is returning for them takes a similar package left by his wife. She returns to get her package and gets his bills. A tramp follows the parson home, and sees the parson's daughter transfer the package from beneath the carpet, where the parson had put it, to a strong box in the desk. He enters and takes the package. Meanwhile the wife returns and the loss is discovered. They pursue the tramp, and he is captured by a policeman. When he is brought to the house it is discovered that he has stolen not the parson's roll of bills, but a pair of stockings—his wife's package. The tramp would have been more amusing had he not worked so hard to be so.

She Was Not Afraid (Solax, March 29).—The only difficulty, which is not perhaps a fault, in this film is that the comedy points are a little too far fetched to please all kinds of taste. There are many who would be offended even as a joke to see a husband compelling his wife to kiss his foot and to stand on her head. It would seem the idea could have been brought out by other expedients amusing to all class of spectators. When the little wife learned of burglars in the neighborhood she declared she was not the least bit afraid. Her husband decided to put her to the test, and entered the room disguised as a burglar. After setting her through several paces, some of which were funny, she discovers his disguise and turns the tables. The policeman idea had been better left out or differently conceived, for the husband putting him out is not consistent even for farce. The little wife played her scenes alone with a fine delicacy and daintiness.

Pallid Hues in Cloudy Skies (Reliance, March 29).—What is surely an exceptionally unique and dramatic story is set forth in this film in a concise and vivid manner. A wife, who has an infatuation with a younger man, is given a necklace by her husband. At his office he receives a request to have it returned if he is not contemplating purchasing it. His wife at home is evidently planning to elope with the young man, and gives him the necklace. The husband is seen approaching, and the young man hides in a chest. Not being able to find the necklace, the husband begins to suspect, but is kept away from the chest by his wife, who in the effort evidently springs the lock. The husband leaves with the key and locks the door behind him. In her frantic attempt to release her lover she upsets a candle upon the table, where she had been writing a letter, and they are both consumed. It is sincerely believed that more repose in the lighter scenes of this company's dramas would bring out greater wealth of meaning and result in a more well balanced whole. Then, too, the monologues, face to the camera, would be far more effective and natural if filled with some action expressive of the situation. It is suggested that even the way one walks across the room may express a state of mind; the face is by no means the only portion of the human anatomy capable of expression.

The Bachelor's Old Maid (Champion, March 30).—One cannot help wishing for their own sake that this company had not produced this picture after this manner. It shows such a lamentable knowledge of present day standard, and therefore can never please the vast majority. It is supposed to be farce, and the idea seems to be to keep busy as long as something is done. Therefore the situation is entirely lost amid a series of contortions, such as grandpa uses to make the baby laugh. The uncle makes a compact with his niece whom he does not wish to marry the young man, that if he is found flirting he will give his consent. The two young people get hold of a woman somehow and cause a flirtation, if such it could be called, and when he is caught he is obliged to give his consent.

So Shall Ye Reap (Imp., March 31.—If the reason this mother had for abandoning her child had been clearer, it would have given greater strength to the climax and conclusion which may be seen by viewing another company's release of this date very similar in theme. The daughter grew up in the convent, and the mother returned with a party of tourists. Just what relation they bore to her is not known, as her life is not revealed upon the screen, but the young man who was the priest in the first scene took her picture, and when the mother saw it, she at once declared it to be her child, which seems to show phenomenal insight on her part, as babies change considerably as they grow. The youth married the girl, but the mother refused to let her identity be known, which would have been a very affecting situation had it been properly led up to and played.

Two Girls (American, March 31).—The young employer had two stenographers and was in the habit of conferring flowers and favors on the most vivacious one, but on leaving the office one evening he saw her push over a small newsboy, who attempted to sell her a paper. The sweet but silent one came forward and helped the boy. This set the young man to thinking, and he conceived the idea of finding out what these maids were like in their respective homes. He disguised as an old soldier, and went to the home of the favored one. He found there a chaos of debris, and was sent about his business. At the other house all was harmony, and he left with a coat of the widow's husband. It is not hard to imagine which was the girl of his choice. The play is well acted and realistically mounted.

Osteopathy (American, March 31).—An amusing travesty on this mode of medical treatment. A husband complains of rheumatism, but after the vigorous treatment at the hands of the physician he returns somewhat exhausted but well.

As Ye Sow (Rex, March 31).—Here is a picture that presents a problem and its solution, and is portrayed in a thoroughly dramatic and convincing manner, showing how one man at least corrected an error of his youth. Home from college and full of animal spirits, he became infatuated with his mother's maid. He gave her a locket and returned to college, evidently forgetting her, for the two are next seen a year later, when she seeks his aid with his baby in his arms, and he refuses. This scene would have been much stronger had the necessary scenes leading up to it been added to the story, showing if the girl was cast off from the family or no. Her honor and that of her child being unvindicated, she decides to leave her child at a convent and then commits suicide. Twelve years after the man who deserted her has a wife and child, and sends to the convent for a young nurse and governess for the child. When the girl appears he recognizes her as his own, which is the only inconsistent and badly played scene in the picture. Did the producer forget the locket given the girl's mother that at least might have been used as a subterfuge, and given some tangible clue to the girl's identity. In a well played scene he claimed her as his own before his wife, and the girl was received into the family.

Hurrah! Hurrah! Let Us Marry! (Eclair, March 27).—Graceful acting and a number of pretty scenes are the chief recommendations of this film. The story, while trying to be light and airy, is slow and meaningless during the greater part of the film. When the plot finally develops into a real story it becomes mechanical and shows lack of skill in construction. Obviously at all times the players are getting into position for the camera. A young man and his father are in love with the same

young girl, while she and her mother both love the young man. Naturally, father and mother object to the young people's engagement, but Mary, whoever she may be, solves the matter by making the old folks think the young ones are going to elope, and inducing the former to disguise as the children and go to the rendezvous. Thus the elders meet each other, each one thinking to meet a young person. It would seem that they might have wed under the mistake with more comedy effect, but the author chose rather to have the discovery occur, and then a love affair sprung up between them, thus ending the story.

Sweet Memories (Imp., March 27).—The Imp players deserve warm praise for the artistic, poetical and delicately managed way in which they present this somewhat old idea. A young man and his sweetheart ask his mother to bless their engagement, and she complies. Falling half-asleep, she day-dreams of her own childhood and lover days—the little boy sweetheart who kissed her, his devotion as a youth, his defense of her honor in a duel as a young man, their marriage, the baby boy that came and finally the husband's death. Each scene is gracefully presented without overdoing it, and the whole production has that finished effect that is so rarely attained in pictures.

Tom and Jerry (Yankee, March 27).—Cowboy pictures in Jersey scenes have long been a by-word, but the limit is reached when we find one pictured in Bermuda. Not only is it shocking to see Western desperadoes galloping along the quaint Bermuda highways pursued by the sheriff and his deputies, but the story itself is also badly deficient in logical or even possible development. Tom and Jerry are two aged brothers, as we discover after a while. Tom's daughter runs off with a young man to New Mexico and the father goes insane, as we are told, although it appears more like a bad pain in the stomach, followed by nervous twitching of the fingers. The two old chaps follow to New Mexico, and there a woman, called the Badger Queen, is called into the story by her sprained ankle. She robs the old men of the money in the safe. Fancy the old men carrying a safe with them! And it is a magic safe, too, because when she is gone her pal comes back and accuses the insane man of making away with the girl, whereupon the sane brother meekly gives him hush money taken from the safe. If the woman knew there was more money in the safe why didn't she take it? And if she thought she had it all, why did her pal come back for more? The daughter who eloped and her husband do not get back into the story until the two crooks have been pursued by the sheriff and his men and run to earth in a cave. Then they suddenly appear without explanation of any kind, and in the reunion the insane man's mind is restored.

The Impostor (Thanhouser, March 28).—For some reason or other this company did not attain their usual standard in this film. In the first place, it hardly brings out the important points as clearly as desirable, and the manner in which the scenes are joined together has not the sequence necessary to a well developed tale. The story is given a war atmosphere, which added nothing to it, for it was not made a vital part of the play. When her father went to war she decided to become a nurse, but it was not known she was in the same camp as her father until he was killed. Then he wrote a note to his sister, from whom he had been estranged, asking her to receive his daughter. A woman spy, whose identity was not exactly clear at first and who seemed at least to be a very much unwatched person for an enemy, as her actions would indicate her to be, stole this note from the girl as she lay as weed when she was shot in some action not obvious. Scenes explaining that there was an attack on the camp and whether the spy was the cause would have been acceptable. The spy goes to the house of the aunt and apparently makes good her claim, until the girl herself, having recovered from her wound, comes to the house. To convince her of the utter futility of any attempt at exposing her, the spy shows the girl the paper she has in her possession, and the conversation is overheard by the little boy of the household. This somewhat weakens the plot, and the opportunity for a strong climax is lost by not having the elder son make this discovery. In fact, the end leaves one in a quandary. The spy leaves the room, the papers still in her possession.

An Indian Nemesis (Bison, March 29).—An Indian is filled with a strong love for a little boy, and when the child's mother is assaulted by a Mexican he protects her. In revenge, it is presumed, or for some other reason not evident, the Mexican kidnaps the child. The scene, however, depicting this is left out. The Indian then pursues the four men, unarmed, who flee before him. It would seem quite unnecessary for four such men to be in such terror of one Indian, but they gained the river and he came after, while they fired many unsuccessful shots. It would seem more natural for him to follow less in the open, even if he were a nemesis. He overturned their boats and one by one drowned them in an interesting and picturesque fight, all except the Mexican with the child. The title gave forth the information that he had only one more shot, but after firing four more he threw away his revolver, that might have been used for defense, and was captured by the Indian on a fallen tree crossing a ravine and thrown into the water below, while the nemesis returned with the child. Many of the scenes stand out alone as interesting and pleasing pictures.

The Boy from the East (Powers, March 29).—Another boy from the East shows them a thing or two. The jealous somebody or other knocks him senseless by a blow in the back, ties him to a horse and lets him go. He is pursued and captured, and the boy from the East is likewise saved. Instead of punishment he insists on putting on the gloves with the villain, who after an interesting though one-sided bout is completely divested of energy, and the boy is kissed some more by the girl whom he had apparently never made love to. It really does not seem to add much to the flood of Western drama in pictures, and besides this the background seems quite Eastern, especially to one in the habit of touring the Bronx.

The Pantaloon Skirt (Powers, March 29).—The full import of this farce it is rather hard to get at, due perhaps from a lack of titles, though titles are by no means necessary when the action is clearly defined. There seemed to be a hallowe'en party. Then the two boys obtained possession of the pantaloon skirt costume from the maid. Where she found it is not known. The boys took turns trying it on and being followed by the girls, who for some unexplained reason bought umbrellas of a Jew peddler out in the woods, and after using them on the boys exposed the identity of the lady of the pantaloon skirt.

The Red Avenger (Bison, March 31).—A miner who worked by himself was blinded in what was evidently meant for an explosion, and taken home to his daughter by Fleetfoot, who had previously made friends with her. Two questionable characters entered the cabin while she was away and robbed him, only this scene did not actually occur in the picture. The girl was inclined to believe Fleetfoot guilty until he set out to follow up the tracks. He found it necessary to take the girl with him, and after the ruffians had missed several good opportunities to kill these two, he captured them, one at a time, and made an end of them. It was a rather open pursuit and a shot was fired after the title declared there was no more.

He Wanted a Hoop (Lux, March 31).—He did the usual stunts of the European motion picture artist in his endeavors to find a hoop to roll. The sewer cover that pursued him, and finally covered him up in the sewer, is the general laugh of the picture.

The Greed of Gain (Lux, March 31).—This is decidedly a gruesome tale and relates how the bitter dissatisfaction of the two children resulted in the son pushing the father into the river on a hunting trip. The rest of the film deals with his madness, which results at last in his rushing to the river, where, in attempting to strangle his sister, who had followed, they both fall into the river. The acting is neither delicate nor subtle, but built along crude and heavily drawn lines.

Silas Marner (Thanhouser, March 31).—The novel is somewhat simplified and changed to meet the requirements of picture, and the result is an exceedingly appealing and worthy interpretation of this character, which is delightfully well played. The young squire who has attempted to borrow money of the old miser sees him hide his gains, and while Silas is off in the woods getting a log for the fire, the youth enters and steals the money. The scene where the gold is discovered to be is specially well done. Years after this the remains of the squire and the money are found by some workman in digging a drain, but through his love for a little girl that had been left him by a dying beggar woman, his character had been transformed, and he gave the money to her for her dowry. The details are well brought out.

Foolshead at the Cockfight (Itala, April 1).—Foolshead again lives up to his name, and some people appear to find him amusing. This class of foolishness is unworthy of serious criticism.

Cupid's Monkey Wrench (Powers, April 1).—Aside from a little vagueness in the early scenes, this film's simple story is rather pleasing. A young man, whose auto has broken down, stops at a friend's house, where the girl of the family takes him for the plumber she had just sent for, and sets him to work. He has a monkey wrench, and does the plumbing job all right. He also wins the love of the girl when she discovers later that he is not a plumber. It was noticed that the young woman had used too much makeup, especially on her lips.

Till Death Do Part (Reliance, April 1).—While dealing with an undoubtedly strong theme this story lacks plot and consequent interest. It is merely a succession of similar incidents, showing a wife's continued devotion to a worthless husband who, as a waiter, stole whatever he could lay his hands on, and was always forgiven out of sympathy for the faithful wife. The scene in the court room represented rather more freedom in interruption and conversation than could be made to appear plausible, but otherwise the acting and management was splendid.

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MR. CLUNE'S QUICK TRIP.

W. H. Clune, dean of the motion picture business of southern California, has just returned from a quick trip to New York, where he disposed of his film agency to the General Film Company. Mr. Clune will devote his entire energy to the amusement business and will introduce new features in his many houses.

DISINTERESTED INDORSEMENT.

A Prominent Exhibitor Comes to the Defense of "The Mirror."

The following letter addressed to "Lux Graphicus," of *The Moving Picture World*, speaks for itself:

THE GEM
HIGH-CLASS MOVING PICTURES THEATER
W. H. Sutton, Proprietor. C. H. Thomas, Manager.
BATH, N. Y., March 20, 1911.

"Lux Graphicus,"
"The Moving Picture World,"
125 East 23d St., N. Y. C.

FRIEND LUX: Have carefully read your criticism of Spectator in late issue of the "World," and take issue with you as to the value of Spectator's criticisms on the various film releases.

In this little "burg" of Bath we run films three and four weeks old, and we gain information as to feature films from various sources. We exchange ideas and opinions with different houses, and find it to be of great mutual benefit. It has been our painful experience to find that we can place but very little dependence upon the average "criticisms"—Licensed or Independent—alike.

Sometimes we have found a real star picture to have been passed over with just a line or

two and again have received a film that the critics have pronounced as "GREAT!" to be very ordinary, to say the least. Recently Horace Dudley, of the Peerless Theatre, Hornell, N. Y., called my attention to the criticisms by Spectator in the NEW YORK DRAMATIC MIRROR, and I have found them to be nearer the truth than any others that I have ever seen.

The exhibitor would appreciate real, honest, sincere criticisms.

That's what I want, and I am not alone.

Very truly,
(Copy.) C. H. THOMAS.

This unsolicited indorsement is additionally valuable because it indicates the extent to which THE MIRROR is read and consulted by discriminating house managers not only in Bath and Hornell but also in all other parts of the country. Many of the letters to The Spectator are from picture house managers who read THE MIRROR for its impartial reviews. The copy of Mr. Thomas' letter which he forwarded to THE MIRROR at the time of mailing the original to "Lux Graphicus" was held over a week by THE MIRROR to give *The Moving Picture World* an opportunity of printing it first—an opportunity that was not taken.

LICENSED FILM RELEASES.

April 3, 1911.

		Feet.
(Bio.)	Priscilla and the Umbrella. Com.	997
(Pathe)	The Apple of His Eye. Drama.	1000
(Selig)	The Fortune Hunters	1000
(Lubin)	The Wife's Awakening. Drama.	1000

April 4, 1911.

(Vita.)	Unexpected Review. Com	660
(Vita.)	Hop Picking	335
(Edison)	Monsieur. Drama	1000
(S. & A.)	Caught with the Goods	1000
(Gau.)	Letter with the Red Seal	865

April 5, 1911.

(Edison)	The Resurrection of John. Com.	1000
(Pathe)	Trading Stamp Mania. Com.	990
(Kalem)	By a Woman's Wit. Drama.	995
(Urban)	At the Old Mill	675

April 6, 1911.

(Bio.)	The Broken Cross. Drama	998
(Selig)	Red's Conquest. Drama	1000
(Lubin)	His Best Girl: After All. Drama	600
(Lubin)	Visit to Nassau, Bahama	400
(Melies)	Her Faithful Heart	1000

April 7, 1911.

(Pathe)	The Three Wiffles. Com	655
(Pathe)	Industries in Cochin-China	341
(Vita.)	Winning the Stepchildren	
(Vita.)	For His Sake. Drama	
(Edison)	Neil's Last Deal	
(Kalem)	Big-Hearted Jim. Drama	1005

April 8, 1911.

(Vita.)	Winsor McCarthy, Trick Com.	647
(Vita.)	Rob Sledding. Topical	
(Pathe)	The White Squaw	1000
(S. & A.)	The Sheriff's Chum. Drama.	1000
(Gau.)	The Atonement of Thais	865
(Gau.)	Italian Coast Scenes	135

April 10, 1911.

(Bio.)	The Chief's Daughter. Drama.	1000
(Pathe)	Justice and Claudius	
(Selig)	The Cowboy and the Shrew	
(Selig)	His Best Girl's Little Brother	
(Lubin)	Opportunity and the Man. Drama	1000

April 11, 1911.

(Vita.)	The Wooing of Winnifred	
(Edison)	The Strike at the Mines	
(S. & A.)	An Orphan's Flight. Drama.	1000
(Gau.)	The Court Martial	

April 12, 1911.

(Edison)	Silver Threads Among the Gold	
(Edison)	A Card of Introduction	
(Pathe)	A Cowboy's Adventure	
(Pathe)	Coco (Monkey). Trick Com.	
(Kalem)	In Old Florida. Drama	965
(Urban)	Beneath the Tower Ruins	
(Urban)	Abbey of Pavis, Italy	

April 13, 1911.

(Bio.)	Paradise Lost. Com	994
(Selig)	Zululand	
(Lubin)	Their Mother-in-Laws	
(Melies)	Jack Mason's Last Deal. Drama	980

April 14, 1911.

(Pathe)	Max Comes Home	
(Pathe)	Boil Your Water	
(Vita.)	Though Your Sins Be as Scarlet	
(Edison)	A Buried Task	
(Kalem)	Slim Jim's Last Chance. Drama	970

April 15, 1911.

(Vita.)	Easter Babies	
(Pathe)	The Burglar's Fee	
(S. & A.)	(Not reported)	
(Gau.)	The Oppressor	
(Gau.)	Jimmy the Fox	

DISCONTINUE BULLETINS.

The Vitagraph and Melies companies will discontinue the use of bulletins which have been mailed to exhibitors and will only on *The Film* index hereafter to announce and describe future releases. The Kalem company, it is said, will follow suit. The cause of this change is policy, it is said, to be due to an investigation of the use which exhibitors have been making of the bulletins they received. A ridiculously small percentage post them up and a large majority throw them away.

NESTOR FILMS NOT INTERRUPTED.

The Nestor Film Company suffered a loss of $10,000 at its studio and factory at Bayonne, N. J., March 28. The manufactory was unharmed and the fire will in nowise prevent the usual releases, though considerable raw stock, cold copies and scenery was lost.

TAYLOR SCHOOL FOR OPERATORS.

In order to fulfill the demand for his method of instruction for motion picture operating, F. C. Taylor, proprietor of the Taylor's School for Moving Picture Operating, has established a new and advanced series of lessons by mail. The course is so outlined that the student, it is said, receives all the necessary instruction to operate machines and conduct shows, and also goes into the study of the uses of electricity in apparatus and appliance such as any modern operator should know. This has caused many old operators to become members, for since the electrical current has almost universally come to supersede the calcium light operators are said to find the knowledge of electricity gained at the school to be absolutely essential to the motion picture business. Students outside the city are provided with a moving picture machine to use during the course. Another advantage of this course is said to be that it enables proprietors and managers to become practical operators themselves and thus better able to manage their own shows.

BOMBARDMENT OF BATTLESHIP IN FILMS.

Some marvelous pictures of the shelling and bombardment of the battleship *Texas*, have been secured by the Vitagraph Company, showing the accuracy of Uncle Sam's gunners and the proof of the stability of his navy. In the distance one can see clearly the shell strike the old battleship with unerring aim and in other instances pass through the rigging, strike the water and toss a spray 300 feet in the air. In close view of the Texas, after the guns have done their deadly work, and on board with the officers, one can see in every detail just what the shots have done and how the ship withstood the charge. In addition to these interesting scenes are views of the doings and preparations of the navy on board the different battleships just before they go into action.

NEW YORK EXHIBITORS ORGANIZING.

A new and what is promised to be extensive organization of exhibitors is now being formed in New York City for the purpose of co-operating in securing suitable legislation governing picture houses. Well considered activity along this line should be encouraged. The picture show according to present laws in New York, must be either a small place seating less than 300 or a large and expensive theatre. There is no middle ground for natural development.

BINNS VERDICT CUT.

Justice Greenbaum has cut the Jack Binns verdict from $12,500 down to $2,500, declaring that Binns was but little damaged, if at all, by the Vitagraph picture of the *Republic* wreck. The court appeared to view the picture much in the same light as the newspaper accounts of the Binns exploit.

A MAMMOUTH PICTURE HOUSE.

It is reported that a large picture house to seat 3,000 will be erected at Walnut and Fifth streets, Louisville, Ky.

INDEPENDENT FILM RELEASES.

April 3, 1911.

		Feet.
(Amer.)	A Cure for Laziness	
(Amer.)	Oh, You Suffragette	
(Imp.)	The Lover's Signal	
(Eclair)	Strike in the "Make Young" Business	
(Yankee)	Secret of the Opal Mine	534

April 4, 1911.

(Bison)	At Bar U Ranch	
(Powers)	Oh, You Mother-in-Law	
(Thanhouser)	Charity of the Poor. Drama	1000

April 5, 1911.

(Nestor)	The Stolen Necklace. Drama.	
(Champion)	The Price He Paid. Drama	
(Ambrosio)	(Not reported)	
(Reliance)	Rickshaw the Detective	
(Solax)	A Maid's Revenge. Com	

April 6, 1911.

(Amer.)	Reddy's Redemption	
(Imp.)	The Maze of Fate. Drama	1000
(Itala)	(Not reported)	
(Rex)	The Heiress	

April 7, 1911.

(Bison)	Avery's Dream	
(Lux)	Bill's Little Plan. Com	386
(Lux)	A Desperado. Drama	586
(Solax)	Rose of the Circus. Drama	
(Thanhouser)	Vindicated. Drama	1000
(Yankee)	The Girl Stowaway's Heroism	

April 8, 1911.

(Gt. Northern)	A Confidence Trick	
(Itala)	Foolshead-Lady of Company	
(Powers)	A Western Ruse	
(Reliance)	The Gloved Hand	

MOTION PICTURE NOTES.

At Sheboygan, Wis., Manager Lester Williams, of the Unique, is contemplating remodeling and enlarging the house, so that when completed it will have double the seating capacity it has at the present time. The Unique has been doing a marvelous business, turning crowds away nightly. The other two houses, the Idle Hour and Elite, are also doing a very satisfactory business.

At Biloxi, Miss., Manager S. T. Stenhens, of the Bijou, has added a new silver curtain to his output, which has increased his already good business.

The Belvidere, at Cumberland, Md., is running three reels regular, changing every day. The Victoria, Star, and Dreamland are all doing good business.

The Princess, opened by H. H. Lampe, March 11, crowded at every performance. Licensed film used. Promises to be one of the most popular amusement places in Delphos, O.

A new motion picture house, called The Photo Play, has been opened at Concordia, Kan., by Embrey and Auten. The Photo Play has pictures and illustrated songs. Seating capacity, 300.

The New Healy, under management of R. A. Healy, is one of the most up-to-date houses in the State of Texas, and is playing to immense business, with first run Independent reels and Spot Light songs by Maude Peters Ducker. The house is equipped with a $1,500 orchestrion and balcony for smokers.

At Kearney, Neb., Managers Westfall and Hendy are now running vaudeville in addition to the three reels of pictures at the Cresecent, and are doing good business. The Gem is running pictures exclusively under the same management as the Crescent, and is now showing Independent films, giving the city a house using Licensed films and one with Independent pictures. Business good.

The People's Theatre, at Sunbury, Pa., under the management of J. N. Blanchard, is still continuing to draw large crowds.

At Hamilton, Ont., many changes are reported. Fred J. Rogers is now manager and owner of the Gayety Theatre. Mr. Rogers was formerly connected with The Red Mill and Savoy theatres. The latest and best Licensed films are in use, and business is fine. The London Amusement Company, with theatres in London, St. Thomas and Brantford, have added to their circuit by purchasing the Colonial. George Swanwick, general manager, will assume the management, and also make his headquarters there. During July they propose spending about $12,000 on improvements and alterations. Licensed films and illustrated songs the rule. The Crystal Palace, under the management of H. Clayton, who is giving the patrons high-class pictures, is doing a successful business. J. C. Belmont, late of the Griffin Circuit, Variety Theatre Toronto, is now manager of the Red Mill Theatre, with vaudeville and pictures. None of the theatres has scarcely felt the Lenten rules, but to the contrary, business has daily been close to the capacity limit.

At Tupelo, Miss., James C. Waetzel's Electric Theatorium is enjoying S. R. O. business; two reels are run in connection with illustrated songs; Licensed films used.

At Bellefontaine, O., the Royal is doing S. R. O., business every night and Manager Rutter is sparing no pains to please his patrons. The Paris is doing good business.

At Hamilton, Ont., the Savoy Theatre is doing an immense business with strong bills of Licensed films and illustrated songs.

At Portland, Me., the new picture house, the Big Nickel, is ready for opening April 1. The large floor area permits of 1,600 seats, arranged in four sections besides commodious galleries. The projecting booth is in a suspended balcony; eight exits permit easy egress. The management will show the latest films from the Licensed studios, and also will give special musical features, both instrumental and vocal.

DATES AHEAD.

Received too late for classification.

AS TOLD IN THE HILLS (Western: R. J. Kinder, mgr.): Litchfield, Minn., 5. Benson 6, Morris 7, Wabneton, N. D. 8.

BACHELOR'S HONEYMOON (Southern; Gilson and Bradfield, mgrs.): Trinidad, Colo., 9. La Junta 10, Rocky Ford 11, Pueblo 12, Colorado Springs 13, Florence 14, Cripple Creek 16.

BEN-HUR (Klaw and Erlanger, mgrs.): Marshalltown, Ia., 2-5, Waterloo 6-8, Cedar Rapids 10-12.

BERNHARDT, SARAH (W. F. Connor, mgr.): Houston, Tex., 6, Galveston 7, San Antonio 8, 9, Waco 11.

BURKE, BILLIE (Charles Frohman, mgr.): Toronto, Ont., 10-15.

CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Schenectady, N. Y., 5, 6, Harrisburg, Pa., 7, 8, Pittsburgh 10-15.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Fremont, Neb., 6, Norfolk 7, Yankton, S. D., 8.

DANIEL BOONE ON THE TRAIL (Eastern; Chas. A. Teaff, mgr.): Logansport, Ind., 5, Alexandria 6, Warsaw 7, Nappanee 8.

DANIEL BOONE ON THE TRAIL (Western; Ben H. Howe, mgr.): Freeport, Ill., 5, Lena 6, Dubuque, Ia., 7.

DOCKSTADER'S MINSTRELS (Oscar Dodge, mgr.): San Francisco, Cal., 9-15.

DODGE, SANFORD (B. S. Ford, mgr.): Devil's Lake, N. D., 5, 6, Valley City 8, Fergus Falls, Minn. 10, Wilmar 13, Milbank, S. D., 14, Madison 18.

DOLLAR PRINCESS (Charles Frohman, mgr.): Atlantic City, N. J., 9-14, Trenton 15.

EDESON, ROBERT (Henry B. Harris, mgr.): Atlantic City, N. J., 7, 8.

FAVERSHAM, WILLIAM (Frank Wilstaeh, mgr.): Ottawa, Ont., 7, 8.

GEORGE, GRACE (William A. Brady, mgr.): Rome, N. Y., 6.

GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Buffalo Center, Ia., 5, Swea City 6, Armstrong 7, Luverne 8, 9, Bode 10, West Bend 11, Spirit Lake 12, Lake Park 13, Harlan 14, Milford 15.

GIRL IN THE TAXI (A. H. Woods, mgr.): Kearney, Neb., 5, Fremont 6, Topeka, Kan., 8.

GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Meriden, Conn., 5, New Haven 6, Bridgeport 7, Waterbury 8.

GLASER, VAUGHAN (W. B. Garyn, mgr.): Toledo, O., 9-15.

HILLMAN'S IDEAL STOCK (No. 1; Lucy M. Hayes, mgr.): Alma, Neb., 5, Naponee 6-8, Bloomington 10-12, Guide Rock 13-15.

HIMMELEIN'S ASSOCIATE PLAYERS: Lancaster, Pa., 3-8, York 10-15.

HIMMELEIN'S IMPERIAL STOCK: Dunkirk, 3-8, Elyria 17-22.

HONEY BOY MINSTRELS (George Evans, mgr.): Hartford, Conn., 5, New Britain 6, Meriden 7, New Haven 8.

HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Pelliston, Mich., 5, Cheboygan 6, Sault Ste. Marie 7, Sault Ste. Marie, Ont., 8-14.

ISLE OF SPICE (F. A. Wade, mgr.): Calumet, Mich., 10, Hancock 11, Ishpeming 12, Ironwood, Wis., 13, Bessemer 14, Ashland 15.

KATIE-DID (Joe. M. Gaites, mgr.): Champaign, Ill., 5, Kalamazoo 6, Jackson 7, Ann Arbor 8.

LILY, THE (David Belasco, mgr.): Omaha, Neb., 6-8.

MALLORY, CLIFTON: Fulton, N. Y., 4-22.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Buffalo, N. Y., 10-15.

MIDNIGHT SONS (Lew Fields, mgr.): Winnipeg, Man., 10-15.

MONTGOMERY AND STONE (Charles Dillingham, mgr.): Pittsburgh, Pa., 10-15.

NETHERSOLE, OLGA (Liebler and Co., mgrs.): Los Angeles, Cal., 3-8.

NEWMANN, HYPNOTIST: Havre, Mont., 2-5, Glasgow 6-8, Harlem 9-11, Culbertson 13-15.

PICKERTS, FOUR (Willis Pickert, mgr.): Rocky Mount, N. C., 6-8, Lynchburg, Va., 10-15.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Durham, N. C., 6, Sumter 7, Florence, S. C., 8.

RING, BLANCHE (Lew Fields and Frederic McKay, mgrs.): Denver, Colo., 3-8.

ROUND UP (Klaw and Erlanger, mgrs.): East Liverpool, O., 5, 6, McKeesport, Pa., 7, 8.

ST. DENIS, RUTH (Henry B. Harris, mgr.): San Francisco, Cal., 3-8.

SIDNEY, GEORGE (E. D. Stair, mgr.): Montreal, P. Q., 3-8, London, Ont., 10-15.

SITTNER STOCK: Chicago, Ill., April 3—indefinite.

SPENDTHRIFT (Frederic Thompson, mgr.): Hancock, Mich., 5, Ishpeming 6, Ashland, Wis., 7, Duluth, Minn., 11.

TEAL, RAYMOND, MUSICAL COMEDY: El Centra, Cal., 5, 6, Long Beach—indefinite.

TIME, THE PLACE AND THE GIRL (Eastern; F. A. Wade, mgr.): Gouverneur, N. Y., 5, Watertown 6, Sodus 7, Oswego 8, Ithaca 10, Elmira 11, Andover 12, Olean 13, Jamestown 14, Dunkirk 15.

TWO AMERICANS ABROAD (Eastern; L. I. Harris, mgr.): Green Castle, Ind., 5, Clinton 6, Sullivan 7, Mt. Vernon 8.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Portsmouth, O., 8, Ironton 10, Circleville 11, Lancaster 12, Zanesville 13, Wheeling, W. Va., 14, 15.

WILSON, FRANCIS (Charles Frohman, mgr.): Salt Lake City, U., 10-12, Ogden 13.

WINNING MISS (Boyle Woolfolk, mgr.): Springfield, Mo., 8, Joplin 9, 10, Ft. Scott, Kan., 11, Ottawa 12, Nebraska City, Neb., 13, Beatrice 14, Lincoln 15, Council Bluffs, Ia., 16.

RECORD OF DEATHS

Fred Caratens, aged 34, of Houston, Texas, died at St. Joseph's Hospital at Bloomington, Ill., on March 25, of dropsy. The deceased was a member of local 51, I. A. T. S. E., and for the past season was carpenter with the Jack Pessey company. The remains were sent to Houston for burial. A wife, mother, brothers and sister survive him.

Martin Greif, the Bavarian poet, died April 1. He was born at Speyer, Bavaria, in 1839, his real name being Friedrich Hermann Frey. He served in the army from 1850 to 1867 and then devoted himself to literature, ranking as one of the leading lyric poets of modern Germany. Herr Greif also wrote several plays in which the patriotic sentiment prevailed, among them Nero, Konradin, Ludwig der Bayer, and Agnes Bernauer.

Terrence McGannon, an old-time circus clown, died in Pittsburg, Kan., March 6, at the age of sixty years.

Howard E. Laing, for twenty-five years theatrical agent of the Chicago, Milwaukee, and St. Paul Railroad, died in Chicago, March 15.

Joseph P. Gutman, professionally known as Joseph Palmer, for several years a member of Neil Burgess' The County Fair company, died at his home in Brooklyn, N. Y., March 10, death being due to pneumonia. He is survived by a widow, Nellie Adee, and a son, Joseph E. The funeral services were held March 21.

Married

CARSON—DOUGHERTY.—William Carson and Frances Dougherty at Chambersburg, Pa., on March 21.

FEUSER—FISHER.—Norman Feuser and Lillian Fisher at La Junta, Colo., on March 22.

GREENE—ROBINSON.—Clar M. Greene and Mrs. Laura H. Robinson, in New York, March 12.

HALL—PHELPS.—E. Clayton Hall and Augusta Phelps, in Scranton, Pa., March 28.

MACDONALD—LITZ.—Ballard MacDonald and Fay R. Leitz, in New Haven, Conn., March 11.

PIXLEY—HUNT.—W. B. Pixley and Mary B. Hunt, in Seammon, Kan., March 10.

RISLEY—PETTERMAN.—Robert H. Risley and Miriam Petterman, in Providence, R. I., March 24.

SMITH—DEMAREST.—Joseph C. Smith and Frances Demarest, in New York, March 11.

Died

ANGUS.—Frank J. Angus, in Mason City, Ia., March 4.

ANGUS.—Francis J. Angus, at Iowa Falls, Ia., on March 5.

BROOKLAND.—Charles Brookland, in New York, March 6.

BROUGH.—Sydney Brough, in London, March 28, aged 43 years.

CARSTENS.—Fred Carstens, aged 34 years, in Bloomington, Ill., March 25.

CHAPLIN.—Mrs. L. A. Chaplin, in Yonkers, N. Y., March 10.

CLOUDMAN.—William Henry Cloudman, Sr., in Elgin, Ill., March 12, aged 67 years.

FLYNN.—Joseph Flynn, in Brooklyn, March 14.

GRABBE.—Lee B. Grabbe, at Los Angeles, Cal., on March 9.

GREIF.—Martin Greif, in Kufstein, Austria-Hungary, April 1, aged 72 years.

HILLYER.—Mrs. Clark Hillyer, in Brooklyn, N. Y., March 15.

JOYCE.—Jennie Joyce, in New York, March 18.

KECK.—Catherine W. Keck, aged 36, at Syracuse, N. Y., on March 8.

KILPATRICK.—Washington Irving Kilpatrick, in New York, March 23, aged 48 years.

KIRBY.—Maurice Kirby, in New York, March 28, aged 35 years.

LAING.—Howard E. Laing, in Chicago, Ill., March 15.

LINGARD.—Freda Lingard (Mrs. Joseph Lowes), in New York, March 6.

LOVENBERG.—Michael Lovenberg, in Providence, R. I., March 5, aged 86 years.

MAY.—Mrs. Georgia May, in Brooklyn, March 22, aged 53 years.

McGANNON.—Terrence McGannon, in Pittsburg, Kan., March 6, aged 60 years.

PALMER.—Joseph Palmer (Joseph P. Gutman), in Brooklyn, N. Y., March 10, aged 49 years.

PHILLIPS.—Edward P. Phillips, in Lancaster, N. H., March 12.

RINGLING.—Otto Ringling, in New York, March 31, aged 52 years.

WILEY.—William J. Wiley, aged 57 years, at Fall River, Mass., on March 13.

ZOOK.—Edward W. Zook, at Rochester, Ind., on March 7.

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